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MARCH 20/27, 2015
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SPECIAL DOUBLE ISSUE

Entertainment WEEKLY

Maisie Williams as Arya Stark

YOUR COMPLETE, OBSESSIVE, GEEKTASTIC GUIDE TO

GAME OF THRONES

By JAMES HIBBERD

INCLUDING **SERIOUS SCOOP ON SEASON 5** (YOU'LL LOSE YOUR HEAD!)

NED STARK **SPEAKS FROM THE GRAVE**

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ELLEN VON UNWERTH

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BIBBIDI-BOBBIDI WHO? Lily James dons the famous glass slipper to bring the classic fairy tale to life in *Cinderella* (in theaters March 13)

The Cover Shoot

Kit Harington and Maisie Williams

YOUR COMPLETE GUIDE TO GAME OF THRONES

SNOW TIME

Some of their characters have never met, but the cast of HBO's *Game of Thrones* has grown into its own kind of family since the series began in 2011. "You can really see how they became quite close after being on the show for so long," says photographer Marc Hom, who shot stars Maisie Williams, Kit Harington, Emilia Clarke, and Peter Dinklage in Belfast for EW's four covers celebrating the show's fifth season. After filming the upcoming season over six months, the cast used the shoot as a welcome chance to unwind, leading to plenty of playful moments on set. Says Hom: "It was a mix of celebrating and relaxing." **—DANA ROSE FALCONE**

ON THE COVERS Emilia Clarke as Daenerys Targaryen, Peter Dinklage as Tyrion Lannister, Maisie Williams as Arya Stark, and Kit Harington as Jon Snow photographed exclusively for EW by Marc Hom on Dec. 8–9, 2014, in Belfast

COSTUMES: MICHELE CLAPTON; ON-SET COSTUMER: KATIE TAYLOR; HAIR: CANDICE BANKS; MAKEUP: JANE WALKER, KAY BILK, AND NICOLA MATTHEWS; PROPS: RIK BRADY; HARINGTON'S AND WILLIAMS' WEAPONS: NATALIA LEE; CRESTS BY TYLER DEEB & THE BLKSMITH CO.

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Photograph by MARC HOM

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Editor's Note

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JAMES OF *THRONES*

I have the most sincere admiration for *Game of Thrones* fanatics—not those of us who watch the show while playing *Words With Friends* on our phones, but the obsessive fans who know that Brienne never even met the Hound in the books as she did on the series. To me, these folks are Ph.D.-level brilliant. Luckily for us, writer James Hibberd is the Nobel laureate of *Game of Thrones*—and has been ever since it was a twinkle in HBO's eye. While working at one of the Hollywood trades, he broke the news that HBO had picked up the show based on the George R.R. Martin books. Ever since he joined EW in 2011, he's covered the series with zeal and creativity.

James Hibberd and CC Smiff on the set of *Game of Thrones*

Last fall, James visited the *GoT* set in Croatia to deliver all the scoop you've come to expect from EW, which will be doled out in this issue and then all season on EW.com. But his favorite moments actually occurred during the filming of season 4 when he got to watch Joffrey die over and over again, and received a lesson from sword master CC Smiff that "left a grin plastered to my face for days," says James. If you're as big a fan as James is, be sure to pick up all four of our *GoT* collector's covers available at *ew.com/thronescovers*.

If you don't know your Lannisters from your Targaryens, this issue still has plenty for you. On the eve of his new Netflix show *Bloodline*, Kyle Chandler looks back on his awesome, wide-ranging career. Our latest Binge! guide tackles *Ally McBeal*. My favorite episode: season 4, No. 20, "Cloudy Skies, Chance of Parade," when Robert Downey Jr. and Sting serenaded Ally on her birthday with "Every Breath You Take." It doesn't make me cry at all.*

Speaking of nostalgia, be sure to check out one of my favorite recurring items: **Leah Greenblatt**'s hysterical Chart Flashback (page 98), which revisits our past musical glory and gory. This is one feature I'm never gonna give/never gonna give/give it up.

One more piece of good news to share: a big congratulations to EW's **Melissa Maerz** and **Sara Vilkomerson**, who won a Gracie award for their radio show, *Women on Pop*, which airs Thursdays at 1 p.m. on Entertainment Weekly Radio (SiriusXM 105). The Gracies are pretty much the Oscars of radio, and I couldn't be prouder of my two amazing, talented colleagues.

Hope you enjoy what you read. Feel free to email me at editor@ew.com or tweet me @HenryGoldblatt with your thoughts.

Henry Goldblatt

HENRY GOLDBLATT

*I'm lying—it totally makes me cry.

GOLDBLATT: PHOTOGRAPH BY MILLER MOBLEY; GROOMING: JESSI BUTTERFIELD/EXCLUSIVE ARTISTS MGMT USING ALTERNA HAIR CARE AND MALIN+GOETZ

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The Week's Best Sound Bites

"I'm decided to live as a werewolf. It's so much easier than being an African-American man. Security guards don't follow me around in stores. Dogs have stopped barking at me. And no one mistook me for Samuel L. Jackson *all day*."

—Titus (Tituss Burgess) on *Unbreakable Kimmy Schmidt*

"I barely found a bugger I could spend a week with, much less a lifetime."

—Muriel (Maggie Smith), discussing marriage, in *The Second Best Exotic Marigold Hotel*

"Your womb is a national treasure!"

—Mindy (Mindy Kaling), to Kris Jenner, on *The Mindy Project*

"Heyyy! What's up, f---mother?"

—Chappie, attempting to sound cool, in *Chappie*

"That means I'm a single mother who's also a successful doctor. I'm a profile in courage. If *Oprah* was still on, she would want to meet me!"

—Rainbow (Tracee Ellis Ross), learning her marriage isn't legal, on *black-ish*

"I heard that MAC Cosmetics is launching a line of makeup inspired by the new live-action *Cinderella* movie. Because what girl doesn't want makeup inspired by a story where the woman turns into an ugly loser at midnight?"

—Jimmy Fallon on *The Tonight Show*

"And in health care, everyone's talking about HMOs...um, how about just calling them gay people?"

—The Girl You Wish You Hadn't Started a Conversation With at a Party (Cecily Strong), during "Weekend Update," on *Saturday Night Live*

"You have a great bedside manner: 'Don't worry about it, but if you screw this up, everyone will die.'"

—Marissa (Sarah Steele), critiquing Johnny's (Steven Pasquale) delivery, on *The Good Wife*

BURGESS: ERIC LIEBOWITZ/NETFLIX; SMITH: LAURIE SPARHAM; KALING: PATRICK MCELHENNEY/FOX; *CHAPPIE*: FRANK OCKENFELS III; ROSS: BOB D'AMICO/ABC; FALLON: JAMES WHITE/NBC; STRONG: DANA EDELSON/NBC; STEELE: JEFFREY NEIRA/CBS

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*The **Top 10** Things We Love This Week*

The Must List

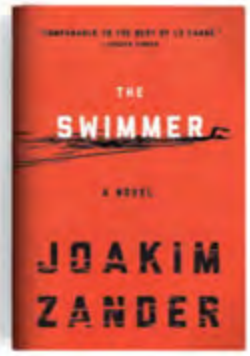
1 iZOMBIE

Adapted by Rob Thomas and Diane Ruggiero-Wright (*Veronica Mars*) from the comic of the same name, *iZombie* follows freshly undead coroner's assistant Liv (Rose McIver) as she uses her zombie powers to solve crimes. *(The CW, Tuesdays, 9 p.m.)*

Malcolm Goodwin, Rose McIver, and Rahul Kohli

2 IT FOLLOWS The indie horror renaissance continues with this tale of a sexually transmitted curse, which manages to be both a piercingly honest teen drama and a bare-bones demo of what makes an image frightening. *(R)*

3 THE SWIMMER, by Joakim Zander
This Swedish former lawyer's hypnotic first book is already drawing comparisons to the work of famed spy novelist John le Carré. The page-turning thriller centers on a CIA agent who sprints across Europe to save the daughter he abandoned as a newborn.



4 SURVIVOR: WORLDS APART White Collar. Blue Collar. No Collar. Sounds like a confusing load of laundry, but they are also the tribe designations for the current standout season of the reality staple. *(CBS, Wednesdays, 8 p.m.)*

GOODWIN: KHAREN HILL/THE CW; MCIVER, KOHLI AND BACKGROUND: CATE CAMERON/THE CW (2); *SURVIVOR: WORLDS APART*: MONTY BRINTON/CBS

Illustration by **JESSE LENZ**

5 CODE NAME: S.T.E.A.M.

In a steampunk version of London, Abe Lincoln commands a team of characters drawn from literature to fight invading alien forces. The action-packed strategy shooter is 12 times as fun as that sentence is insane. *(Nintendo 3DS; Rated T)*

6 FURIOUS 7 soundtrack Vin Diesel's carjacking adventures would be nothing without the kinetic assistance of a neck-snapping soundtrack, and *Furious 7* rides hard with new hands-up jams from Iggy Azalea, Wiz Khalifa, T.I., and David Guetta.

7 COMMUNITY Season 6 offers all the pop culture riffs and witty inside jokes of the Greendale crew's heyday on NBC, but it's now available on the Internet, where Abed and the nerds who love him truly belong. *(yahoo.com/community)*

8 LEONARD NIMOY: REMEMBERING THE MAN BEHIND SPOCK To honor the legendary actor's passing, EW produced this special issue full of celebrity tributes, rarely seen photos, and an essay by former astronaut Marsha Ivins. *(Available on newsstands and at* shop.ew.com/nimoy*)*

9 GOON, Tobias Jesso Jr. The singer-songwriter's swooning, timeless piano ballads are already capturing hearts, including that of a certain Brit named Adele. *Goon*'s shaggy beauty provides the perfect soundtrack for a breakup—or an endless winter.

10 KUMIKO, THE TREASURE HUNTER This modern-day folktale stars Rinko Kikuchi as a Tokyo native who travels to Minnesota to find the buried cash from *Fargo*. It's required viewing for Coen brothers fans. *(NR)*

FURIOUS 7: SCOTT GARFIELD; *COMMUNITY*: TRAE PATTON/YAHOO/SONY PICTURES TELEVISION; JESSO: SANDY KIM; *KUMIKO, THE TREASURE HUNTER*: SEAN PORTER

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News + Notes

RELIGION UNDER FIRE

An Inquiry and an Inquisition

Alex Gibney wants his documentary *Going Clear* to do more than shine a light on Scientology. He wants our government to stop making us pay for it. **BY NICOLE SPERLING**

SCIENTOLOGY IS ONE of the most controversial organizations in the world. It's been called a cult. It's been accused of brainwashing its members. Germany has been trying to ban it for decades. And for years former members have been speaking out about the organization's questionable practices—only to go nearly unheard until now.

Documentarian Alex Gibney, a man who has taken on sexual abuse in the Catholic Church (*Mea Maxima Culpa: Silence in the House of God*) and torture tactics by the CIA (*Taxi to the Dark Side*), had been asked many times over the years to examine Scientology, but he'd always viewed the organization like many others do: too dangerous and too fringe for him to get involved. That changed after he got hold of an early draft of Lawrence Wright's book *Going Clear: Scientology, Hollywood, & the Prison of Belief*. The two men had collaborated on the adaptation of Wright's 2006 book *The Looming Tower: Al-Qaeda and the Road to 9/11*, and Gibney was struck by what *Going Clear* outlined as egregious abuses. "I read Larry's book. It pissed me off," he says.

C-3PO: LUCASFILM, LTD./EVERETT COLLECTION; BUILDING: HBO

Chief among Gibney's concerns were the allegations of child-labor-law violations and Scientology's tax-exempt status as an official religion, which the IRS granted in 1993. According to Wright's book, it's a designation that has often thwarted the FBI and others from pursuing the organization on alleged charges of slave labor. In a detailed and lengthy statement to EW, the church rejects any and all charges of wrongdoing and dismisses the movie as "pure and simple false propaganda."

The Church of Scientology declines to release the official size of its membership, but Wright says reports of 8 million followers are grossly inflated. He estimates that it has between 25,000 and 30,000 members, and he claims that the organization's status as a religion has enabled this small group to amass $1 billion in liquid assets.

"One of the messages we are trying to get across is 'It's time to stop being afraid of Scientology,'" says Wright, who is also a producer on the film. "The FBI is clearly out of the investigating-Scientology business, and that's where journalism comes into play." Adds Gibney, "Sometimes you have to embarrass the authorities to do the right thing."

Going Clear, which was produced by HBO and will premiere on the channel on March 29 after debuting in select theaters on March 13, seeks not only to illuminate Scientology's secrets but also to inspire action. "The film doesn't necessarily ask you to go out and write a letter to the IRS or beckon stars to come forward," says HBO Documentary Films president Sheila Nevins. "But I think Alex and Larry, having worked so hard and so long and so accurately on this, feel that something needs to be shaken. Something needs to be done."

Gibney's documentary shames those who have enabled the church to become a monolith, while explaining how idealistic, intelligent people have evolved into its acolytes. The film also spends a solid half hour discussing Scientology's most famous members—Tom Cruise and John Travolta—and provides detailed descriptions of the church's involvement in Cruise's marriage to Nicole Kidman.

Key to the film are interviews with Academy Award-winning screenwriter Paul Haggis (*Crash*, *Million Dollar Baby*), who was a devoted member for 35 years but left in 2009; the church's former second-in-command Marty Rathbun; ex–Scientology spokesman Mike Rinder; and actor and former member Jason Beghe.

All of them provide disturbing personal accounts of their time in the church, including stories of physical abuse and a process called "disconnection," whereby a Scientologist who wishes to leave the faith is declared a "suppressive person." Any family or friends who belong to the church are forced to cut off contact with the member. In a statement, the church says there is no policy that requires members to "disconnect," and adds that the film "is built on falsehoods invented by admitted liars." Gibney's sources, the church says, "all remain bitter after having been removed in disgrace and expelled more than a decade ago from the Church after they secretly conspired to suborn perjury and destroy evidence. They cannot be trusted, and no statements they make can be believed."

Gibney relied heavily on Wright's research, including the 47 volumes of material the church provided to *The New Yorker*, where Wright's 2011 investigation into Scientology first appeared. The writer calls the intense fact-checking process "the greatest day of

"If they sue u win. We did We told the

Lawrence Wright's book—on which Alex Gibney's film *Going Clear* is based—was a finalist for the National Book Award for Nonfiction in 2013; (below) Nicole Kidman, John Travolta, and Paul Haggis

s, they won't n't libel them. truth."

ALEX GIBNEY
DOCUMENTARIAN

my life." Still, the church has threatened both men with litigation. "If they sue us, they won't win," says Gibney. "We didn't libel them. We told the truth."

So far the organization seems inclined to defend itself in the court of public opinion rather than in a court of law. The church has asked Wright to do an interview with its *Freedom* magazine, and he's game if Gibney can also film him interviewing Scientologist chairman of the board David Miscavige. Scientology has paid for Google ads that direct anyone who searches for *Going Clear*, Gibney, Wright, or HBO's Nevins to *Freedom*'s site, and it has posted a flurry of online videos attempting to discredit the film, including one that discusses Gibney's deceased father, a journalist they claim made propaganda for the CIA. The videos also assert that Gibney made *Going Clear* in secret and never contacted the church for comment. Gibney counters that he reached out for specific interviews with key members—Miscavige and Cruise among them—but was rebuffed.

Wright and Gibney remain steadfast in their goal: to get the government to revoke Scientology's tax-exempt status—an action both men think is unlikely—or at the very least to encourage high-profile members of the church to speak out. But really, they'd be satisfied if they could get just one man to see *Going Clear*. "I would like to think Tom Cruise would watch the movie, or read the book, and would consider accepting the responsibility he has, because he can make a change," says Wright. "If he were willing to do that, it might be the salvation of the very religion that he endorses." ■

SCIENTOLOGY, DEFINED

A guide to the church's terms and policies, according to Lawrence Wright's *Going Clear*. **—KAT WARD**

Clear

DEFINITION The first level of advanced Scientology, where a person has practiced the church's techniques to attain near-perfect memory and heightened mental powers, and has removed all negative influences from his or her mind.

Suppressive Person

DEFINITION Anyone who stands in the way of a church member's spiritual growth.

Potential Trouble Source

DEFINITION Members who are close to suppressive persons and can therefore be influenced by them.

Sea Org

DEFINITION The clergy class of Scientology, estimated to have as many as 5,000 members, many of whom signed up in childhood. The name dates back to when the church's headquarters were originally housed on a three-ship fleet because the religion had been rejected by multiple countries.

Freeloader Tab

DEFINITION Members of Sea Org receive religious courses and counseling gratis. But if they leave the church before fulfilling their contractual obligations, they are presented with a bill for the services they used.

Rehabilitation Project Force

DEFINITION Essentially these are work camps. Members suspected of doubting the church are sent here, theoretically to redeem themselves and reaffirm their faith.

Disconnection

DEFINITION Followers are strongly encouraged to sever ties with people, including friends and family, who are critical of Scientology.

KIDMAN: AP IMAGES; TRAVOLTA: ALBERTO E. RODRIGUEZ/GETTY IMAGES; HAGGIS: MIKE PONT/FILMMAGIC.COM; GIBNEY: ANDREW BRUCKNER/HBO

Star Wars, The Next Chapter

The Force Awakens is still far, far away, but a new collection of books will answer a question that has eluded fans for decades: What happened after *Jedi*? **—ANTHONY BREZNICAN**

IF YOU WANT to study up on galactic history before *Star Wars: The Force Awakens* arrives in theaters on Dec. 18, here's your syllabus: At least 20 new books will be released this fall to fill the narrative gap between 1983's *Return of the Jedi* and J.J. Abrams' new film.

The books—which range in target age from children to adults—will be loaded with foreshadowing about the upcoming movie, including new starships, planets, characters, and updates about what Luke Skywalker, Princess Leia, and Han Solo have been up to for the past three decades.

In April 2014, Lucasfilm announced that the existing novels, short stories, comics, and videogames that had been created over the years to explore the so-called "Expanded Universe" of *Star Wars* were being discarded from the official canon. As Yoda says: "You must unlearn what you have learned." Fans predicted that a do-over was on the horizon, and they were right. These new books, like the animated TV series *Rebels* on Disney XD, will now be considered part of the official *Star Wars* story line.

The books include *Smuggler's Run: A Han Solo Adventure* by Greg Rucka (the Atticus Kodiak series); *The Weapon of a Jedi: A Luke Skywalker Adventure* by Jason Fry (*Darth Maul: Shadow Conspiracy*); *Moving Target: A Princess Leia Adventure* by Cecil Castellucci (*Tin Star*); and *Lost Stars* by Claudia Gray (*Evernight*), all from Disney-Lucasfilm Press. Marvel Comics, meanwhile, will put out two prequels, one called *Star Wars: Journey to The Force Awakens* and another told from C-3PO's perspective. Studio Fun International will print the vehicle guide *Star Wars: Ships of the Galaxy*. Additionally, a set of novels will retell the stories of the original trilogy from the points of view of supporting characters.

Planning the series—known as "Journey to *Star Wars: The Force Awakens*"—required authors to bond with a hush-hush society of screenwriters. "A lot of top secret meetings happened up in San Francisco as we worked through this program," says Andrew Sugerman, executive vice president of Disney Publishing Worldwide. "The partnership had to be true to the sanctity of the film while making sure that we find these hints, clues, and puzzle pieces."

Illustration by **CRANIODSGN**

Legacies

1926–2015

Albert Maysles

"My advice for documentaries is the same as life: Establish empathy."

A READING OF Albert Maysles' résumé could easily be mistaken for a list of the greatest documentaries ever made. The filmmaker, who died on March 5 at the age of 88, codirected alongside his brother the true-life masterworks *Salesman*, *Gimme Shelter*, and *Grey Gardens*. (His last project, *Iris*, about fashion icon Iris Apfel, will hit theaters next month.) "Al Maysles was one of the people who opened up the cinema for us, the sense of possibility, who showed us that the camera could be a delicate instrument," says Martin Scorsese. "He and his brother, David, defined our idea of what documentary filmmaking—really, *all* filmmaking—could do and be." **—KEVIN P. SULLIVAN**

(Clockwise from left) Maysles; filming *Gimme Shelter* with brother David and Mick Jagger; Edie Beale in *Grey Gardens*

1955–2015

Sam Simon

Sam Simon, the codeveloper and executive producer of The Simpsons*, who was a driving creative force in the show's first four seasons, passed away on March 8 at the age of 59 after a battle with colorectal cancer. The Emmy-winning writer-producer—who also served as showrunner of* Taxi *and as a writer on* Cheers*—left a lasting legacy on television as well as in the world of philanthropy, where he donated millions of dollars to charities helping animals and humans in need. Here,* Simpsons *executive producer* ***Al Jean*** *reflects on Simon's impact on Springfield and beyond.*

HE HAD THE QUICKEST MIND of almost anybody I've ever met—and there are a lot of really quick minds here. He just grasped things that became brilliant *Simpsons* staples and did them in a flash. He said, "Let's imply that Smithers is in love with Burns but not make it a big deal and people are gonna catch on and it'll be really cool." That kind of thing would just come out of him—a great idea all the time.

Here's a joke that he put in a show: Bart is doing something to be popular and Homer goes, "Son, being popular is the most important thing in the world." And that kind of summed up *The Simpsons*, where it's this dad giving what seems to be TV-dad advice, but it's the worst advice in the world. It's what no TV dad should ever say. There were very few jokes that encapsulated *The Simpsons* as perfectly as that one.

Along with Jim [Brooks, executive producer] and Matt [Groening, creator], Sam's legacy forever will be *The Simpsons*. And then his second legacy is really advancing the cause of animal rights. He's really shined a light on places that exploit animals and he's done wonderful things.... And the world will be a better place for both. *(As told to Dan Snierson)*

HAMILL: TERRY O'NEILL/GETTY IMAGES; FISHER, R2-D2, C-3P0: LUCASFILM, LTD. (3); ALBERT MAYSLES: PHOTOFEST; MAYSLES BROTHERS AND JAGGER: STANLEY BIELECKI MOVIE COLLECTION/GETTY IMAGES; *GREY GARDENS*: HERB GORO/EVERETT COLLECTION; SIMON: MICKY FLORES/ANIMAL FAIR/STARTRAKSPHOTO.COM

The Return of Pee-wee Herman

That tiny gray suit. That candy-wrapper bow tie. That nasal bray. It can mean only one thing: Pee-wee Herman is back! His creator, Paul Reubens, along with producer Judd Apatow and Netflix, announced in February a deal to make and distribute an entirely new film about the lovable and subversive man-boy. *Pee-wee's Big Holiday* will be the character's first feature film in more than two and a half decades. We talked with Reubens about his return and the plans for the movie. Excited? I know you are, but what am I? —KEITH STASKIEWICZ

When was this movie first conceived?
We've been writing it for five years almost, on and off. It was just announced, but the offer from Netflix came a year ago. It took a really long time to get from there to where we are now. I went on *Jimmy Fallon* before Halloween—the announcement was going to be made on his show—and at the last minute [we couldn't break the news]. I just thought people had stopped believing me when I told them it was happening.

What can you tell me about *Big Holiday*?
It's a road-trip movie across the country. It's very similar in style and tone to *Pee-wee's Big Adventure*. But it's not about a bicycle.

You've hired John Lee, the man behind very odd, subversive shows like *Wonder Showzen* and *The Heart, She Holler*, as your director.
Anyone who knows who John is and who is a fan of mine is going to be really excited he's the director. Because—I hate to say this—he's arty. He's in the art world. That's why I hired Tim Burton to direct *Pee-wee's Big Adventure*. Not to be too pretentious. We don't think we're making an art film, but you know what I mean.

Will stuff be coming out of storage for the movie or is everything going to be made anew?
It's all new. And we're shooting in locations all over, in a 60-mile radius of L.A. We start [this month]. They're putting the finishing touches on my suit—my *new* suit—and I'm getting new Pee-wee shoes made. The bow ties aren't done yet, though, and the clock is ticking.

Are there any folks we might recognize from Pee-wee's past?
I think there may be an actor returning, someone who's familiar, but not as the same character. None of the characters are recurring ones.

This August marks the 30th anniversary of the release of *Pee-wee's Big Adventure*. Will it be strange to put the suit on so many years later?
I'm older—physically, mentally. But I want to rise to the occasion. I don't want it to be a movie where people go and say, "Wow, should he have made this movie?" I haven't put the suit on other than for costume fittings, but that's been the amazing thing about Pee-wee Herman over all the years, even right from the get-go when I first did it: It's just something that's inside me somewhere, and I've always been able to switch it on and switch it off. So it feels the same way to me in that respect. I put that suit on, I make a certain face and get in a certain mind frame, and there he is.

First LOOK

Maze Run The Scorc

Out of the maze and into the fire: In *The Scorch Trials*, the sequel to last year's YA hit *The Maze Runner*, the action picks up immediately where the previous movie left off—with Thomas (Dylan O'Brien) and the survivors of that giant mechanical labyrinth discovering that the world outside their walls is far from a welcoming one. "The first movie was the mystery of 'Where are we and what is this place? And can we get out?' But the second movie is about the repercussions of getting out and the discovery of what the world is actually like," says producer Wyck Godfrey (*The Twilight Saga*, *The Fault in Our Stars*).

Based on author James Dashner's 2010 novel, *The Scorch Trials* (out Sept. 18) begins with the revelation that the maze and the grassy Glade at its center were constructed by the nefarious

Kaya Scodelario, Dylan O'Brien, Ki Hong Lee, Thomas Brodie-Sangster, and Jacob Lofland

ner: h Trials

organization WCKD to train young mind-wiped survivors after a massive solar flare devastated the planet. "It has transformed the world into a desert with sand dunes that crawl and are swallowing the ruins of a lost world," says director Wes Ball, who returned for the sequel.

When Thomas and his fellow Gladers escape the control labs of WCKD, they set off across this blighted landscape, fearing attacks from infected humans known as Cranks. "We don't want to call them zombies, but they fit into that category," Ball says. "They're not undead, but they are rage-filled."

As for the image above? "Our group runs into a lot of people out in the Scorch," Ball says. "Some are friends, some are foes. In this case, they've stumbled onto the latter."
—ANTHONY BREZNICAN

Above: Thomas (O'Brien) clutches a small weapon in the midst of a WCKD attack. Left: Teresa (Scodelario), Minho (Lee), Newt (Brodie-Sangster), and Thomas attempt to escape a bunker they thought was safe. "It's a prison break, as they're trying to get the hell out of Dodge," says director Wes Ball.

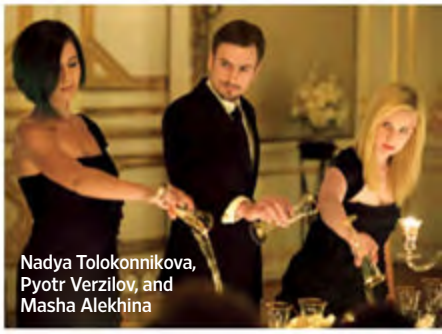
Kevin Spacey and Robin Wright

SPOILER ALERT
STOP IF YOU HAVEN'T WATCHED SEASON 3, EPISODE 3

House of Cards Hosts a Riot

THE FICTIONALIZED CAPITAL CITY WELCOMES SOME REAL-WORLD GUEST STARS.
—TIM STACK

Netflix's critically acclaimed *House of Cards* debuted its third season on Feb. 27 with several surprise moments (Stamper is alive! Claire and Frank finally have sex on screen!), but the biggest was perhaps the cameo by real-life punk activists Pussy Riot, who were famously imprisoned in 2012 in their native Russia after protesting the government. Two of the group's members, Nadya Tolokonnikova and Masha Alekhina, play themselves in the series' "Chapter 29," in which they attend a state dinner with fictitious Russian leader Viktor Petrov (Lars Mikkelsen) and, naturally, stage a protest. *Cards* creator Beau Willimon met Pussy Riot at the PEN Literary Awards last year and, after learning they were fans of the show, invited them to the writers' room. "We talked for hours about their experiences," says Willimon. In the scene, the women challenge the Russian president, and the words they speak—"To Viktor Petrov...who's so open to criticism that most of his critics are in prison," for example—are their own. "I said, 'You tell me what you want to say and it'll go in,'" Willimon says. The appearance may not be the last screen project for Pussy Riot. "We're trying to learn English, and also trying to learn how to do films and scripts," Alekhina says. "I don't know about acting, but there will be more songs in English in the future, I'm sure." *(Additional reporting by Isabella Biedenharn)*



Nadya Tolokonnikova, Pyotr Verzilov, and Masha Alekhina

HERMAN: CHRIS MCPHERSON/HBO; *MAZE RUNNER: THE SCORCH TRIALS*: RICHARD FOREMAN JR. (3); *HOUSE OF CARDS*: DAVID GIESBRECHT/NETFLIX (2)

chunk.

Thicker cookies with chunkier chocolate chunks is the answer. The question doesn't matter.

BINGE! Ally McBeal

DANCING BABIES, UNISEX BATHROOMS, VONDA SHEPARD—COULD ANY MORE QUIRK FIT INTO ONE SERIES? WE REVISIT THE SEXY LEGAL DRAMEDY. **By Danielle Nussbaum and Marc Snetiker**

WHAT IT'S ABOUT

SEXUAL POLITICS IN THE OFFICE (and the courtroom) defined the misadventures of Ally McBeal, a young lawyer working alongside a curious cast of colleagues at Boston law firm Cage/Fish & Associates. Created by David E. Kelley (and set in the same world as his other legal hit *The Practice*, which launched earlier that same year), the wacky series burst into pop culture in 1997 with a star-making turn by Calista Flockhart, and signature surreality made manifest through vivid fantasy sequences. (The show's characters proved so popular that Fox briefly aired a half-hour companion that cut out the court cases, focusing on the interpersonal foibles.) The commingling of Ally's personal and professional lives—plus those miniskirts!—made *Ally McBeal the* watercooler show of the late '90s.

KEY PLAYERS

Ally McBeal *(Calista Flockhart)*
A hardworking but frequently flustered lawyer caught in a love triangle with her co-worker and now-married ex-boyfriend, Billy, Ally has an active imagination marked by bizarre hallucinations.

Billy Thomas *(Gil Bellows)*
Your typical boy next door, Ally's co-worker and former beau finds himself torn between his true love, Ally, and his wife, Georgia.

Georgia Thomas *(Courtney Thorne-Smith)*
Billy's wife starts out as Ally's frenemy before becoming a close comrade and frequent legal partner, although she's always concerned about Ally and Billy's relationship.

Richard Fish *(Greg Germann)*
Ally's former law-school classmate who hires her at Cage/Fish is tactless and dismissive ("Bygones!"), always dishing out misguided advice in the form of "Fishisms."

John Cage *(Peter MacNicol)*
The most eccentric boss in the office shares Ally's hallucinations and social anxiety, and is widely known for his gymnastic bathroom-stall dismounts, whistling nostrils, and stammering.

Elaine Vassal *(Jane Krakowski)*
Overly sexual and prone to eavesdropping, Ally's secretary is an entrepreneurial inventor of useless beauty products, and the office's resident gossip.

Renee Raddick *(Lisa Nicole Carson)*
Ally's brash roommate and Boston's most fashionable district attorney, Renee offers Ally blunt honesty, romantic advice, and a shoulder to cry on.

VONDA'S FOND OF

Music played a massive role on *Ally McBeal*, thanks to resident singer Vonda Shepard. The 51-year-old, now at work on her 14th album, shares her four favorite covers.

"PEARL'S A SINGER"
(Season 1, Ep. 2)
"To be sitting on the set of a major television show filming a song about a failed singer, which is what I felt like before getting a call to be on the show, had a lot of power for me personally."

"YOU BELONG TO ME"
(Season 1, Ep. 4)
"It's the epitome of *Ally McBeal*, picturing Ally and Billy dancing. There are so many visuals, and it just pulls at you with the melody. For me and a lot of people, that's one of the most significant songs in the show."

"SWEET INSPIRATION"
(Season 3, Ep. 1)
"Of all the soul R&B tunes that were featured, that one is my favorite. It's so funky and it's got this uplifting spirit. I actually play that live and it's the high point in my show—everyone goes crazy."

"ALWAYS ON MY MIND"
(Season 5, Ep. 6)
"I was listening to some *Ally* songs recently and this voice came on and I went, 'Who is this!?' It was James Marsden [who played attorney Glenn Foy in season 5], and man, that guy can sing. It's a beautiful song."

LEGAL LADIES-IN-WAITING

Portia de Rossi as icy lawyer *Nelle Porter*

Lucy Liu as combative attorney *Ling Woo*

Dyan Cannon as notoriously strict judge *Jennifer "Whipper" Cone*

CAST: BELLOWS, GERMANN: GREG GORMAN/FOX (3); FLOCKHART: LARRY WATSON/FOX; THORNE-SMITH, MACNICOL, KRAKOWSKI, CARSON, DE ROSSI: GEORGE LANGE/FOX (5); SHEPARD, LIU: AARON RAPOPORT/FOX (2); CANNON: AE BERLINER STUDIO/BEIMAGES

We're hooked on a feeling...

SEASON GUIDE

	SUMMARY	MUST-WATCH EPISODE	SKIPPABLE EPISODE
1	Ally joins Richard Fish's quirky law firm of misfits and geniuses only to find out she'll be working every day—and hanging out in a Vonda Shepard-haunting bar every night—alongside the longtime love of her life, Billy Thomas. (And his wife, Georgia.)	**"Pilot"** An ass-grabbing incident at Ally's old job (perhaps a metaphor for the whole series?) sets the stage for a perfectly chaotic introduction to a cartoonishly emo day in the new life of Ally McBeal.	**"Silver Bells"** The series spends 30 percent of its heartstring tugging on the Ally/Billy/Georgia love triangle; no need to hit us over the head with a court case involving a couple who want to add another wife to their union. We get it.
2	The arrival of frosty lawyers Nelle and Ling brings John and Richard to new levels of romantic mischief, while Ally juggles a new love interest (Jesse L. Martin) and an uncharacteristically affectionate Billy, who makes a big move on her.	**"Pyramids on the Nile"** Ally and Billy's long-simmering sexual tension bursts when Billy finally puts his cards on the table with the kiss we were all waiting for, launching a deliciously outrageous string of episodes after everyone finds out.	**"Those Lips, That Hand"** The episode's two pointless court cases feel like an attempt to restore normalcy after the office-wide fallout from Georgia and Ally's bathroom brawl. (Barry White's cameo deserved better!)
3	With Billy going emotionally rogue, everyone else seems tame. Kidding! The crazy just gets worse (there are not one but *two* subplots about sex and high school boys). But there are also unexpectedly tender moments as the firm—and Ally especially—tries to deal with an untimely loss.	**"Boy Next Door"** Billy was only supposed to last one season, but fans grew to love him as much as Ally did—which is why you'll sob during his "All of my love, forever" speech to her in the courtroom.	**"Turning Thirty"** "Her dream is to get the whole world to revolve around her. For one day we can fake it," Elaine says of throwing a party for Ally's big 3-0. Unfakeable? Interest in this filler-driven (silicon and sap) life-crisis ep.
4	Robert Downey Jr. gives the series much-needed CPR playing Ally's paramour Larry Paul, making this season the best since the first. There are trousers instead of short skirts, fleshed-out female characters (even in Nelle and Ling!), and a spot-on Streisand impersonator.	**"The Ex-Files"** Ling gets sentimental and saves a marriage, while Larry's baby mama comes to town to win him back. Of course, that prompts him to declare his love for Ally—and at the end he sings "Chances Are" to her (coincidentally the name of a heartbreaking rom-com in which he starred), and we melt into a puddle.	**"Mr. Bo"** There's a twist contest, (yet another) discrimination case against a company that mistreated an overweight woman, and little to no Robert Downey Jr. Come for the Chubby Checker cameo! Stay for the...no, don't stay.
5	Ally flips a house, finds out she has a daughter (Hayden Panettiere) after a fertility-study mix-up, and manages three love interests (James Marsden, Josh Hopkins, and Jon Bon Jovi), all while deciding whether Boston is the place she can be happiest.	**"Homecoming"** Sure, Ally's motherhood learning curve has been fun, but the confirmation that she's Maddie's mom is an emotional turning point that changes the character forever. Oh, and it's a Dame Edna singing episode, too.	**"One Hundred Tears"** Ally assists a man trying to fly with giant bird wings, and the entire firm uses a matchmaking service. That's all you need to know.

PREVIOUSLY, ON *ALLY McBEAL*

These TV tropes might feel familiar to modern audiences, but back then they were revolutionary—and oh-so-controversial

SKIRTING THE ISSUE

Is it a feminist show or isn't it? Ally, Nelle, Renee, Georgia, Elaine, and Ling's Fifty Shades of Feminism certainly pissed people off—and landed the series a 1998 TIME magazine cover—but at least it got them talking.

CGI...CAN'T BELIEVE THEY DID THAT

The Dancing Baby (arguably the OG meme to appear on TV) led the charge on a vivid array of cartoons, hallucinations, and otherwise otherworldly representations of emotion. (You're welcome, *Wonderfalls*.)

NAME THAT TONE

Nearly two decades before *Orange Is the New Black* riled Emmy voters with its genre-straddling, *Ally McBeal*—one part giggles, one part tears—got flak for its nominations in the comedy category.

Total Run Time:

81 HRS., 52 MINS.

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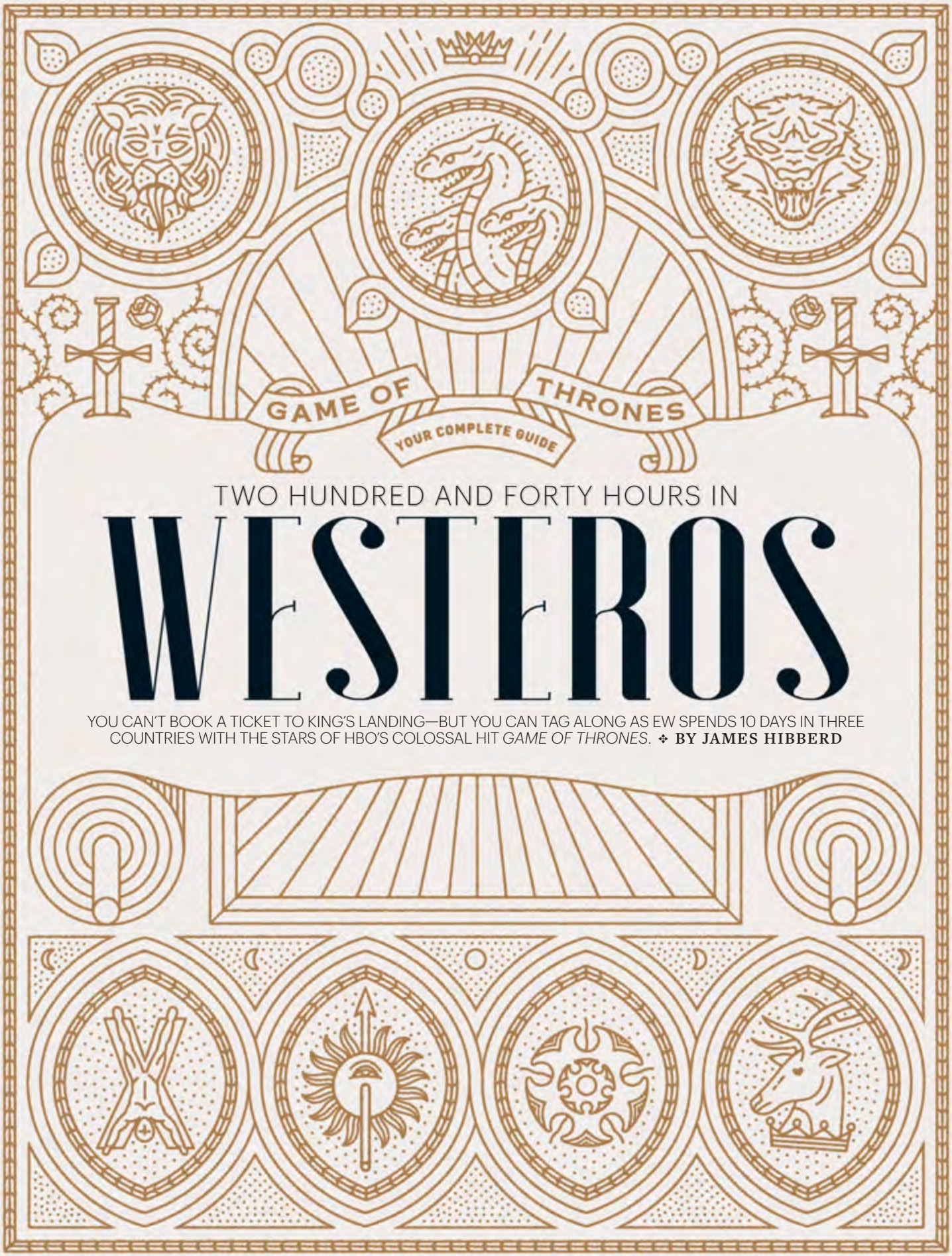


TWO HUNDRED AND FORTY HOURS IN

WESTEROS

YOU CAN'T BOOK A TICKET TO KING'S LANDING—BUT YOU CAN TAG ALONG AS EW SPENDS 10 DAYS IN THREE COUNTRIES WITH THE STARS OF HBO'S COLOSSAL HIT *GAME OF THRONES*. ✣ **BY JAMES HIBBERD**

PHOTOGRAPHS BY MARC HOM ✣ ILLUSTRATION BY TYLER DEEB & THE BLKSMITH CO.

Emilia Clarke photographed on Dec. 8, 2014, in Belfast

Kit Harington photographed on Dec. 9, 2014, in Belfast

SOMEWHERE OVER THE ADRIATIC SEA, AN extraordinary journey is about to begin: a 10-day adventure spanning three countries in a quest for a treasure worth more than all the gold in Casterly Rock. Our prize? A trove of secrets about the fifth season of *Game of Thrones*, HBO's sprawling fantasy epic based on George R.R. Martin's best-sellers. Along the way, we'll meet devious queens, craven princes, bullying mobs, and biting serpents as we seek answers to crucial questions—namely, after last season's game-changing power moves, can *Thrones* top itself yet again? What shocks does this year have in store? And what is it like working and living inside the phenomenon that's exploded worldwide? As our plane descends toward the first stop on our tour, a centuries-old seaside city slowly edges into view. A walled district dubbed Old Town is instantly recognizable as King's Landing. The plane swoops over familiar red-tile roofs, its shadow flicking across the sea, coming in like a dragon...

WELCOME TO DUBROVNIK

CROATIA

A.K.A. **KING'S LANDING**

"YOU WOULDN'T THINK BOATS WOULD NEED HORNS!" Peter Dinklage shouts. "Can't you see them coming?"

The *Game of Thrones* star stands on a rustic villa's scenic terrace above the shimmering deep blue Adriatic, which at the moment is inconveniently bustling with honking watercraft. The Emmy winner has been trying to get through a pivotal scene with Conleth Hill, who plays the crafty eunuch Varys, and keeps being interrupted. Hill drily commiserates: "Yes, can't they just close Croatia while we're shooting?"

Dinklage rubs his recently grown beard. "My crate beard," he calls it, a reference to his fugitive character Tyrion Lannister's sea voyage from Westeros to Essos (Pentos, to be exact), which he spent sealed in a box. Before joining the show, Dinklage told producers his one demand was that Tyrion wouldn't have the stereotypical fantasy-tale dwarf beard. Five seasons later—voilà!—beard, albeit one that's more Jim Morrison than Gimli. For this scene from the April 12 season premiere, Tyrion was just unpacked. Naturally he goes straight for the wine. Once the sea traffic quiets, his sharp exchange with Varys perfectly sets up the show's fifth season:

Tyrion: "A drunken dwarf will never be a savior of the Seven Kingdoms."
Varys: "You have your father's instincts for politics and you have compassion."
Tyrion: "Compassion? I killed my lover with my bare hands and I shot my own father with a crossbow."
Varys: "I never said you were perfect."
Tyrion: "What is it you want, exactly?"
Varys: "Peace, prosperity. A land where the powerful do not prey on the powerless...a ruler loved by millions with a powerful army and the right family name."
Tyrion: "Good luck finding him."
Varys: "Who said anything about *him*?"

On a show stuffed with sprawling and disparate story lines, this beat is everything. Varys is expressing a sentiment the brutal series has long avoided: hope, a dream of spring that escapes the tyranny and darkness of the past four seasons.

"It was kinda huge," says Hill. "The first time Varys puts his cards on the table and says, 'This is what I want.'" And by pushing Tyrion to seek out *her*—Daenerys Targaryen (Emilia Clarke)—season 5's most game-changing move is revealed. After years of spreading its characters across the map, the *Thrones*-verse is finally beginning to contract. "Worlds are colliding," says David Benioff, who is showrunner along with Dan Weiss. "One of the things we've been most excited about from the beginning of the series is we've had all these far-flung story lines across Westeros and Essos, which almost never cross. Now some of these characters start to head on a collision course for each other."

For Tyrion, filled with guilt over murdering his lover and his father last season, the quest gives him new purpose: "He's heard so many stories about this woman," Dinklage says. "He hears that she is a kindred spirit, someone who's an outsider who's been pushed to the edges, but has an unfortunate dirty last name. He wants to know her in person."

Whether Tyrion gets his wish this season—or ever—is one of the show's many

Maps by **MAXIME PLASSE**; crests by **TYLER DEEB & THE BLKSMITH CO.**

secrets. The characters have not met in Martin's novels. Yet what the books have or haven't done is being increasingly overruled in favor of keeping the show's labyrinthian narrative on the most compelling possible track. Characters still alive in the books will die this season. Key story lines will deviate in controversial ways. And one major subplot (from Martin's *A Feast for Crows*, set in the Iron Islands) is omitted entirely.

Martin has no comment on the changes. After penning an episode in each of the previous seasons, he's elected to devote more time this year to his long-awaited next novel. "Every season has been a little bit more [divergent]," Benioff says. "It's an adaptation; the show has to adapt in order to survive."

Adapt or die—it's practically the Westeros motto (or one of them anyway; Westeros has a lot of mottos). The changes also mean you can expect more Twitter-erupting shock twists, a few with moments so pitch-black they might even rival season 3's notorious Red Wedding. "With each season, the stakes get higher and higher and the war gets bloodier and bloodier," says producer Bryan Cogman. "We're in season 5 and there's an expectation for big events and consequences."

The producers are even shaking up their own format a bit as well. For the first time, at least one series regular is benched for the season: Bran Stark (Isaac Hempstead-Wright) will get his seer training from the three-eyed raven off screen, and the Hound (Rory McCann) isn't expected back either. (He may well be dead; the writers aren't saying.) The year will also open with the show's first-ever flashback, a scene involving Cersei Lannister (Lena Headey)—fitting, since season 5 is the most dramatic yet for Headey's paranoid queen regent, finally in charge at King's Landing after her father's death. "Sadly, she doesn't really know much about their finances and political allies," Headey says. "She doesn't care about that, she just has too much hatred for certain people, so she doesn't help her cause and she invests in the wrong people."

On the set in Old Town, Headey munches on a slice of pizza, looking rather indescribable. (Literally, we're not allowed to describe her—it's a spoiler.) It's Headey's birthday, and she's preparing to shoot a top secret Cersei nude scene. She won't be performing in her birthday suit, however; a body double is being used instead. (Fun fact for the kids: Headey dubbed her double's pubic wig "rice catcher.") "I obviously chose not to be naked for many reasons, but we want it to work beautifully," says the actress, who was cheered by Dinklage and Hill, who visited on their day off to sing her "Happy Birthday."

High above Headey, tourists and paparazzi jockey for a view on the city's high stone bulwarks. The crew erects a giant screen to hide her from the

"Every season has been a little bit more [divergent]. It's an adaptation; the show has to adapt in order to survive."
—DAVID BENIOFF

(THIS SPREAD) DINKLAGE AND HILL: WILLIAMS: MACALL B. POLAY/HBO (2); ALL OTHERS: HELEN SLOAN/HBO (7)

Where We Left Them...

Our heroes, friends, and foes have scattered to the ends of the Seven Kingdoms—and beyond.
BY KAT WARD

Arya Stark
MAISIE WILLIAMS

R.I.P. the Hound? Arya left her traveling companion to die before boarding a boat for faraway Braavos.

Brienne of Tarth
GWENDOLINE CHRISTIE

The honorable warrior stumbled on Arya but promptly lost her during a duel with the Hound.

Podrick Payne
DANIEL PORTMAN

The dutiful but dense squire switched from Tyrion's service to Brienne's. Bad luck for her: He lost the horses, then lost Arya.

LEFT » Tyrion (Peter Dinklage) discusses his future with Varys (Conleth Hill) in Pentos **ABOVE »** Margaery Tyrell (Natalie Dormer, far right) in King's Landing

watchers on the wall. Unfortunately for the production, news of this sequence leaked when media reports declared *Thrones* was banned from filming in a local church and had to switch locations. Benioff explains that while the show faces many impossible-seeming challenges, this actually wasn't one of them. "We lost a location in Northern Ireland, too, only because a very religious person decided our show was blasphemous, and the new location we decided to shoot on works better. It always happens, and it puts more work on the location teams, but it always ends up working out."

During our visit, a much easier problem presents itself. A nude male extra sparks an only-on-*Thrones* debate. Namely, is it okay if a naked guy in this medieval-style fantasy world is, um, clearly circumcised? Do the old gods and/or the new have any opinion on this subject? (Verdict: The extra made the cut.)

Departing Croatia for our next stop, we head to the Dubrovnik airport along with some *Thrones* cast members, where security is so relaxed that travelers are casually strolling through the scanner. Wearing shoes? Okay. Laptop in bag? Sure.

Dinklage quips, "Is a scimitar okay?"

Once in the terminal, waiting for the plane to begin boarding, the actor seems less amused. There are stares everywhere, pointing, and awkward photo requests. "Especially this year, the [fan attention] has become more intense," says costar Nikolaj Coster-Waldau. "Dinklage might have to retire and just hide."

The *Thrones* cast lives in a spotlight that gets brighter each year. The show is ascending to a pop culture magnitude that's typically only reserved for the most hallowed of movie franchises, like *Star Wars* or *Harry Potter*. And nowhere is that interest more intense than in...

Jon Snow
KIT HARINGTON
He was brooding even harder than usual after Ygritte took an arrow to the heart during the wildling attack on Castle Black.

Samwell Tarly
JOHN BRADLEY
The rotundest member of the Night's Watch agonized over how to get out of the friend zone with new mom Gilly.

Stannis Baratheon
STEPHEN DILLANE
In season 4's final battle, the eldest living Baratheon swept in to save the Night's Watch from total obliteration.

Mance Rayder
CIARÁN HINDS
The wildling king was on the brink of storming Castle Black before Stannis crushed his plan and made him a prisoner.

Peter Dinklage photographed on Dec. 8, 2014, in Belfast

VARMA AND OPAERI; DINKLAGE: MACALL B. POLAY/HBO (2); COSTER-WALDAU, FLYNN, HILL: HELEN SLOAN/HBO (3)

WELCOME TO SEVILLE

SPAIN

A.K.A. **DORNE**

NIKOLAJ COSTER-WALDAU SITS IN A QUIET SEVILLE BAR, looking absurdly handsome. He's discussing the bet he just lost with the *Thrones* showrunners when two teenage girls appear in the picture window behind him and begin to stare.

Each year, the Danish actor explains, he wagers Benioff and Weiss a pricey dinner that the writer-producers will win a major award at the Emmys. If they don't, he has to pay up. "They deserve to win," he explains. "This way, at least they win something."

There are now four girls behind him, looking, texting.

Our conversation shifts to season 5. Having fatefully released Tyrion, Coster-Waldau's character Jaime Lannister travels to Dorne on a mission to collect Myrcella (this season played by newcomer Nell Tiger Free), his teenage daughter with Cersei. With the gruesome death of Prince Oberyn Martell (Pedro Pascal), there is reason to fear for her safety. "He's grieving for his father, he has to deal with the consequences at the end of last season and just wants to make things right," Coster-Waldau says. "I think there's also a part of him that doesn't mind getting out of town."

Behind him, there are now seven girls. Every time you look there are more, like in Alfred Hitchcock's *The Birds* except with flocking Spanish teens. The actor finally notices—oh, *that*. "I made the mistake of going to the gym, and it was right next to the university and it became crazy," he says.

Indira Varma as Ellaria Sand and DeObia Oparei as Areo Hotah

This is the first time the production has added Spain to its stamp-filled passport, and it turns out the country has a near-soccerlike level of passion for HBO's world of dragons and direwolves. One call for local extras resulted in a server-crashing 86,000 email applications. Actors are being mobbed wherever they go ("*Nice* mobs," Weiss emphasizes). "You can't walk down

Tyrion Lannister
PETER DINKLAGE

He didn't kill Joffrey, but he *did* kill his dad. Betrayed by his lover, failed by his champion, Tyrion stowed away to safety.

Jaime Lannister
NIKOLAJ COSTER-WALDAU

He got a new hand, gained a conscience, and helped Tyrion escape execution.

Bronn
JEROME FLYNN

He smartly chose not to defend pal Tyrion in a trial by combat, and instead took a cushy match with Lollys Stokeworth.

Varys
CONLETH HILL

Despite testifying against Tyrion, the Spider aided him in his escape and eventually even jumped aboard the boat.

Jessica Henwick, Rosabell Laurenti Sellers, and Keisha Castle-Hughes

Meet the Sand Snakes

It's like George R.R. Martin binged on Quentin Tarantino: *Game of Thrones* season 5 introduces a trio of deadly young women, all half sisters with the same powerful father (last season's philandering, doomed Prince Oberyn Martell). They even have a cool nickname: the Sand Snakes. What do they want? Revenge, of course! (They're from Dorne, remember?) "It's fun because they're constantly fighting, but it's the kind of family that if an outsider comes in, they all band together and unify," says Benioff, who cast actresses of different nationalities who somehow still pass as siblings. There's the eldest, Obara (Keisha Castle-Hughes, a Kiwi whose character takes after her dad by fighting with a spear), Nymeria (Jessica Henwick, a Brit who wields a bullwhip), and the youngest, crop-topped Tyene (Rosabell Laurenti Sellers, an Italian-American who gets stabby with double daggers). "We haven't seen women like this on *Game of Thrones* before," observes Castle-Hughes. "You have lone wolves like Arya and Brienne, and others like Daenerys or Cersei, who are politically strong, surrounded by men. But you haven't seen women who are strong together and who collaborate—which is a dangerous thing. We're three girls who are violent and manipulative and thirsty for Lannister blood."
—JAMES HIBBERD

the street with a cast member, even a minor cast member," Benioff says. "With Nikolaj, it's like Beatlemania." After an incident where Coster-Waldau found himself surrounded by fans wearing Burger King crowns, the actor changed hotels.

Spain's frenzied fandom is not a terrible problem to have. An arena battle sequence shot in Osuna benefited from more than 500 extras who delivered plenty of passion on cue. Even more critical, the production was given permission to shut down half of the city's largest tourist attraction, the Alcázar of Seville, a royal palace that will serve as the home of House Martell. Suddenly Hill's line about "closing Croatia" for *Thrones* seems like less of a joke.

At the palace, crew members near the gates are asked by tourists to join them in photos just for wearing their production lanyard. (This year's badge image: the grim face of the Night's King.) Once past the gate, you see the sprawling palace, a mammoth mash-up of Arabic and Spanish influences. It's surrounded by lushly manicured, palm-dotted grounds that will serve as Dorne's famous gardens. Peacocks stroll authoritatively. Exotic bugs hover. Amid rows of plants, the actresses playing Myrcella and Oberyn's lethal daughters the Sand Snakes slowly contort into poses as they enjoy an impromptu yoga class before filming begins.

From a balcony perch, British actor Alexander Siddig (*Star Trek: Deep Space Nine*) peers down and marvels: "This is

HENWICK, CASTLE-HUGHES, HEADEY, CHAPMAN, DORMER: HELEN SLOAN/HBO (5); SELLERS, RIGG: MACALL B. POLAY/HBO (2)

Cersei Lannister
LENA HEADEY
The master manipulator tried to have her baby brother, Tyrion, executed for killing her son Joffrey.

King Tommen
DEAN-CHARLES CHAPMAN
The tiny Baratheon ascended to the Iron Throne after his brother's timely, fortunate death.

Margaery Tyrell
NATALIE DORMER
She worked hard to charm Tommen in an attempt to secure the queenship. Third time's the charm, right?

Lady Olenna Tyrell
DIANA RIGG
She poisoned a king to keep her granddaughter from spending her life with a monster, then quickly left King's Landing.

wonderful—I'm not staring at green-screen, we're in a 14th-century palace!" Siddig plays Prince Doran Martell, Oberyn's wheelchair-bound brother. (The character "Doran" is not to be confused with his kingdom, "Dorne." *Thrones* doesn't make it easy, does it?) Today Doran is getting berated by his late brother's mourning lover Ellaria Sand (Indira Varma), who has pushed onto Doran's veranda overlooking his gardens.

"Everywhere women tear their hair and men cry out in rage, the same question on every tongue: What will Doran DO!?" Ellaria yells. "What will the prince do to avenge his murdered brother?" Ellaria wears a gold serpent bracelet that coils around her forearm to her wrist. After the scene, you shake Varma's hand and her serpent's near-invisible needle tongue stabs you, drawing blood—bitten by a Sand's snake. You're torn between admiring the intricate costume detail and nursing your finger.

Siddig, a new member of the cast, offers a fresh perspective. "There's a confidence that comes with this show," he observes. "When you've got one of the top shows in the world, very possibly even the top show in the world, everybody walks with a swagger."

Part of that assurance comes from *Thrones*' preseason commitment to plan every waking moment of the shoot. Production scheduling is not a sexy subject (you have to read only one paragraph on this, promise), but what *Thrones* does each year is incredible. Most TV shows can't tell you which scenes they're shooting one week in advance. *Thrones* knows in July exactly what scenes will shoot

Alexander Siddig as Prince Doran Martell

"When you've got one of the top shows in the world, everybody walks with a swagger."
—ALEXANDER SIDDIG

on any given day in, say, November. This is a necessity. The production works year-round, and the show is so complicated, with so many moving parts and up to three different units shooting at the same time in different countries, the only possible way to pull this off is for every element to be mapped out months in advance. "I don't know any other show or movie that has as complicated a production schedule, year in and year out, as we do," Benioff says.

And this season, for the first time, *Thrones* nearly blew it. The team shot 202 days and delivered the completed episodes to HBO later than ever. A couple of action scenes were partly to blame. One was that Osuna arena fight, while another was a Northern battle that ranks as the most complicated, visual-effects-heavy sequence the show has yet put to film—17 days spent shooting one sequence. "We ran up against the absolute limit of how many days we can shoot in a year," Weiss says. That's why, when fans demand more episodes per year, the showrunners reply: "We can't."

If beating the ticking clock was a problem, money was not. At least, not as much as usual. The cast received raises this year (the leads receiving a reported $300,000 per episode), and there was a bigger budget for effects as well. *Game of Thrones* now costs at least $8 million per episode, on par with the most expensive drama series ever made, such as HBO's *Rome* and Netflix's *Marco Polo*. "Before, I'd hear, 'Do we have the money to do that?' and someone would say, 'No,'" says Kit Harington, who plays Jon Snow. "This

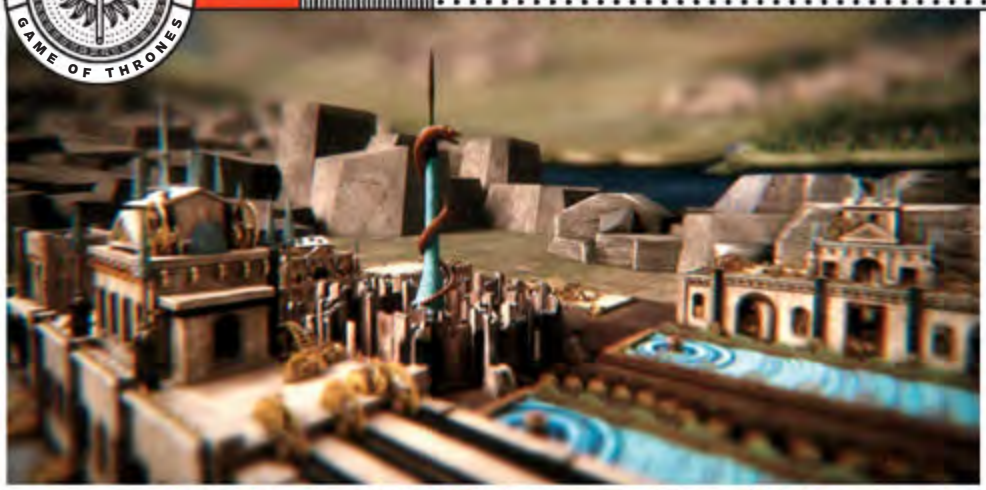
Sansa Stark
SOPHIE TURNER
Shipped off to the Eyrie with Baelish, the eldest Stark daughter decided to stop being a pawn and start playing the game.

Petyr Baelish
AIDAN GILLEN
In the Vale, Littlefinger married Lysa, killed her, and took her son under his wing (all while creeping on Sansa).

Theon Greyjoy
ALFIE ALLEN
The tortured, brainwashed "prince" finally became Ramsay Bolton's willing servant/secret agent "Reek."

Ramsay Bolton
IWAN RHEON
The bloodthirsty maniac ransacked Moat Cailin, subjugated Theon, and earned official recognition from his dad.

SIDDIG: MACALL B. POLAY/HBO; TURNER, GILLEN, ALLEN, RHEAN: HELEN SLOAN/HBO (4)



Building Dorne

The lush fountains and gardens of Dorne are the newest destination on the clockwork map in *Thrones*' Emmy-winning title sequence. "The fun thing is figuring out the iconic elements of the location that help the animators capture the essence of the place," says producer Greg Spence, who provides concept art and on-set photos to director Angus Wall and his team at Elastic studio. According to Wall, Dorne is architecturally unique from the rest of the opening credits. "It's more of a Mediterranean or Middle Eastern layout. We put in jade and jewels and things we didn't have in the other locations to give it that sense of elegance." Spence teases that this season's titles also include a new surprise on the map in Winterfell. "It's no longer on fire!" —MARC SNETIKER

year it's 'Do we have the money to do that?' and somebody would say, 'Yeah.'"

This season Snow struggles to unite the Night's Watch and the wildlings while fending off the seductive advances of the apostate-torching sorceress Melisandre. What are the Red Woman's odds of becoming Snow's next kissed-by-fire lover anyway? "There's mutual interest between them both that we see right from the get-go," Harington says, who once again endured rain and cold to shoot more outdoor scenes than any other cast member. "I find it endlessly funny that he really fancies redheads."

Creating *Thrones* isn't all about all braving the elements, hitting deadlines, and forging swords and merkins, though. For some of the cast and crew, there is also play-hard after-hours partying. For that, we're off to our final stop, the heart of the show's production, where this adventure all began five years ago...

Daenerys Targaryen
EMILIA CLARKE
Khaleesi was forced to give two of her scaly babies a time-out in Meereen's catacombs.

Daario Naharis
MICHIEL HUISMAN
The former sellsword courted Daenerys with flowers and feats of strength, until she sent him away to tame Yunkai.

Missandei
NATHALIE EMMANUEL
Daenerys' translator used her free time for a questionable flirtation with the castrated Unsullied leader, Grey Worm.

Ellaria Sand
INDIRA VARMA
Oberyn's mistress sampled the brothels in King's Landing and then saw her beloved's head crushed like an egg.

OPENING TITLES: HBO (2); CLARKE: EMMANUEL: HELEN SLOAN/HBO (2); HUISMAN, VARMA: MACALL B. POLAY/HBO (2)

Maisie Williams photographed on Dec. 9, 2014, in Belfast

WELCOME TO BELFAST

NORTHERN IRELAND

A.K.A. **MEEREEN**, **CASTLE BLACK** & MORE

ON A BUSY BELFAST STREET, YOU PAUSE TO PEER AT A STORE'S window display of props labeled "Game of Thrones." Suddenly a huckster is thrusting brochures at you: Ride the *Game of Thrones* bus! Take the tour! Visit all the local sights you've seen on the show!

It's a trick worthy of Littlefinger. Tourists who look in the window must be fans, therefore they get the sales pitch. The exhibit isn't even real; it's a bunch of generic Renaissance Faire props. (Real *Thrones* items are in high demand—for instance, cities where the show films want them for museums.)

Belfast used to be immune to *Thrones* mania, but not anymore. Shortly after a drone sneakily took footage of the *Star Wars: The Force Awakens* set in England, another was spotted buzzing around the show's Castle Black set. The HBO team scurried to investigate the legality of the robot paparazzo and posted signs warning away drone operators. "The first year working in Northern Ireland we would go through customs, and the officials would ask, 'What are you working on? *Game of Thrones*? Is that some kind of game show?'" Benioff recalls. "Now we come through and they say: 'Don't kill Arya!'"

Unlike in Spain, actors can usually still show their faces on the street—like when Sophie Turner (Sansa) pals around with Stark sister Maisie Williams (Arya) when their shooting days overlap. Turner—looking on her day off a bit like last season's "Darth Sansa" in a black leather jacket—marvels at fan reaction to her twisted relationship with middle-aged Littlefinger (Aidan Gillen), a journey that takes a dark turn this year. "When that kiss happened, my Twitter exploded with 'Eww! That's disgusting!' and the next day I got a ton of tweets going, 'Oh, they should be together,'" she recounts, mystified. "*Game of Thrones*, man, they love that stuff."

"When that kiss happened, my Twitter exploded with 'Eww! That's disgusting!'"

—SOPHIE TURNER

Her friend has a dramatic grown-up transformation coming this year, as Arya starts her new life in Braavos. "You're going to see more of her emotions and decisions rather than what your 'favorite character' might do," Williams says. "She's losing that 'feisty little girl' thread."

Another duo who hang out together are Alfie Allen (Theon Greyjoy) and Iwan Rheon (Ramsay Bolton), despite Ramsay's gruesome tormenting and castration of Theon on the show. In Belfast, they play pool (Rheon tends to win), and Allen occasionally delights autograph seekers by signing with a sketch of his absent member. "When we're out, people literally cannot get their heads around the fact we're hanging out," says Allen, whose accursed character gets some relief—not much, a little—when Ramsay finds a new plaything to torture. "We get these Belfast locals losing their maiden minds over it."

And though it's less publicly discussed, R-rated partying goes on too. One *Thrones* team member woke up naked and locked out of his hotel room, then had to walk to the front desk to ask for a key ("Do you have ID?" the clerk asked). Another topped that story by waking up, also naked, at the top of his hotel's waterslide while being kicked in the ribs by an annoyed kid who wanted him out of the way. "Because we're really into making sure everyone behaves properly, that

HELEN SLOAN/HBO (3)

ABOVE » Littlefinger (Aidan Gillen) comforts Sansa (Sophie Turner) **RIGHT** » Jon Snow (Kit Harington) spars at Castle Black **BELOW** » Melisandre (Carice van Houten) holds court at Castle Black

Emilia Clarke as Daenerys and Nathalie Emmanuel as Missandei in Meereen

crew member was promoted to a department head this season," says one amused producer.

Clarke describes more innocent games, such as one where everybody draws an animal in 15 seconds and then they compare who did it the best. "We're like 4-year-olds sometimes," she says.

We find the Breaker of Chains readying to shoot a scene on the set of her Meereen throne room's balcony overlooking her realm (how many scenic terraces does *Thrones* have anyway?). We're inside the production's cavernous Titanic Studios hangar, where most of *Thrones*' interior scenes are shot. You can stroll through the studio and find yourself dizzyingly transported from King's Landing's Iron Throne room to Mance Rayder's North of the Wall tent to the audience chamber of Meereen's Great Pyramid. Last summer the Queen of England visited. (She didn't sit on the Iron Throne, exasperating the Internet.) Before her take, Clarke pretends to play piano on the railing, perkily asking the director: "Can you cue me? Otherwise I'll f--- it up."

Daenerys' story required some of the show's budget bump, since there's more dragon action this season than ever before now that her fire-breathing offspring are in their rebellious teenage years. (A joke on the set goes: "What do dragons eat? Money!") She has to figure out how to suppress a cunning insurgent group without help from her deadliest weapons. "We haven't seen a season like this for Daenerys since season 1. There are huge pitfalls for her," she says.

One potential trap is her romance with the dashing rogue Daario Naharis (Michiel Huisman). Daario's sellsword-with-benefits relationship with Dany will deepen while she tries to keep him from getting too close. "It started around ankle deep, and we're wading at this point," Clarke says. "But I don't believe there's ever a thought in her mind that Daario would be anything more than fun—spring break!"

Spring break, just not forever. As they say on reality shows, eventually a person's "journey ends"—like it will this season for one cast member (we'll just call them "an actor") who has been with the show for several years. In their trailer, Northern Ireland's seemingly endless rain patters on the roof as this person puts a good face on their situation. They just shot their final *Thrones* scene. Their death will be as surprising to fans as it was to them.

"It proves you should probably not read the books," the actor says. "I thought this season I was going to have more to do, and I was really looking forward to that. And then I got my dates from my agent and I thought, 'That doesn't tally.' Because there was no way if they were sticking to the books that I should be in for that number of weeks. It seemed to me they must be writing me out. The [showrunners] rang me and told me, 'Your time is up in this series.' I'm disappointed, but you have to accept that the demands of TV are different. I find myself being quite emotional about it. I'm going to miss it. Never mind being professional, they're very nice people."

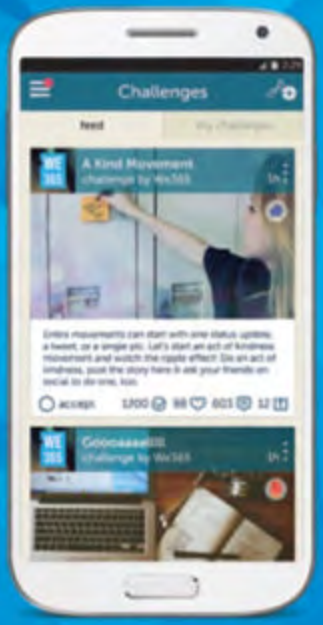
When *Thrones* kills characters, sometimes fans weep, and sometimes they cheer. But this is what real loss on a TV show feels like—not a sword-swinging battle cry, but an actor sitting in their cramped camper, listening to the rain, struggling to accept that this is the last time they will ever work with their *Thrones* family. It doesn't take much time while hitchhiking a 10-day ride on the show's wild caravan to realize this is a ride you wouldn't want to stop.

Dinklage, a few days earlier, put it pretty well: "I get up in the mornings too early. I get covered in fake poop. Yet I know when the show's over, I'm going to kick myself. It's a great gig." It's a feeling that's increasingly resonating among the cast as the show edges off the known path laid down in Martin's books. Actors are begging the producers to know their fates. *Valar morghulis*, after all.

HELEN SLOAN/HBO

I challenge you to take a pie in the face for the cause you care about.

accepts 13 10 9 0



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REPLAYING THE

SEASON 1

In a faraway land filled with magic, violence, and the occasional twin-on-twin lovefest, the powerful families of Westeros vie for the Iron Throne. As adviser to King Robert Baratheon, Ned Stark discovers that the heir apparent, Joffrey, isn't Robert's child but rather the incesty offspring of Queen Cersei Lannister and her brother Jaime, members of a very rich and very blond family. The threat of the truth coming out costs Robert, and then Ned, their lives, giving Joffrey the crown. Meanwhile, another claimant to the throne, Viserys Targaryen, the son of the king whom Robert overthrew, marries off his sister, Daenerys, to the Dothraki warlord Khal Drogo, hoping to gain military might. As a wedding gift, Daenerys receives three fossilized dragon eggs—creatures thought to be extinct. (The dragon is also the legendary protector of the Targaryen family.) Drogo turns on Viserys (as does a pot of molten gold), killing him, but soon dies from a wound of his own. Daenerys loses their child, but when she walks into Drogo's funeral pyre, her dragon eggs hatch, turning her into a mother... of dragons. But a threat grows in the North: Rumors of White Walkers (ancient, undead, bad skin) grow beyond the 700-foot-tall barricade of ice known as the Wall, where Ned Stark's bastard son, Jon Snow, stands guard as a member of the Night's Watch.

BEST EPISODE

"Baelor," season 1's penultimate episode, established the "nobody is safe" tone of the show.

MOST SHOCKING MOMENT

Until the end, Sean Bean seemed like the actor with the most job security, but *GoT* cares not for star power.

R.I.P.

Ned Stark, King Robert, Khal Drogo, Viserys, Septa Mordane, Mirri Maz Duur, Lady (Sansa's direwolf), the butcher's boy

SEASON 2

The effects of Ned Stark's death ripple far and wide. His youngest daughter, the burgeoning badass Arya, has escaped King's Landing and is heading to Castle Black—though unbeknownst to her, Jon has traveled beyond the Wall with the Night's Watch. Ned's heir, dreamy Robb Stark, is rallying Northern troops against the Lannisters in the name of vengeance, while King Robert's brothers, Renly and Stannis, lead separate forces in order to take the throne that each believes belongs to him. That is, until Stannis and a fire-worshipping witch give birth to a shadow baby who assassinates Stannis' younger brother. The conflict comes to a head in Blackwater Bay, just outside of King's Landing, where Tyrion (Cersei and Jaime's "imp" brother) leads Lannister forces against Stannis' armada with the help of his father, Tywin, and the powerful Tyrell family. Joffrey, hoping to strengthen his line (and pad his coffers), casts aside his betrothed Sansa Stark and becomes engaged to Margaery Tyrell, Renly's widow. As the Lannisters amass power across the Narrow Sea, Daenerys is at her lowest, abandoned by most of her Dothraki people, penniless, starving, and—following a stop in the wealthy city of Qarth—robbed of her dragons. After killing a creepy warlock, she reclaims her "children" and steals enough gold for an army and a ship. Her plan: a fiery return to Westeros.

BEST EPISODE

"Blackwater" was the series' first major battle and set a high bar for every other skirmish to come.

MOST SHOCKING MOMENT

The only way to top a shadow-baby birth scene? Have that shadow baby assassinate someone.

R.I.P.

Renly, Rodrik Cassel, Pyat Pree, Yoren, lots of babies, Maester Luwin, Irri, Lommy, Qhorin Halfhand, the Thirteen

HBO (2)

GAME

A LOOK BACK AT THE BATTLES, HOOKUPS, DEATHS, TRIUMPHS, AND EVEN *MORE* DEATHS THAT KEEP US WATCHING *THRONES*.

✣ BY KEVIN P. SULLIVAN

SEASON 3

A series of ill-fated weddings shifts the power dynamics among the families more than ever before. Robb Stark, who married for love, continues to clash with his mother, who's released Jaime (in the charge of Brienne of Tarth) in hopes of exchanging him for the two thought-to-be-imprisoned Stark girls. Along the way, Jaime and Brienne encounter some bad dudes of House Bolton, who take them captive and cut off Jaime's right hand. The rest of the Lannister children are also having difficult times dealing with their father, who has arranged for Cersei to marry Loras Tyrell (who's gay) and for Tyrion to wed Sansa (who's definitely not interested). (Ugh, dads.) Robb's love match comes at a grave price when House Frey, to whom he'd been promised, unleashes its fury at the reddest of weddings, killing Catelyn Stark, her son, daughter-in-law, and unborn grandchild. As the Starks—the Lannisters' greatest threat—are laid to waste, Daenerys and her dragons continue to grow stronger. She travels to the city of Astapor to purchase an army of slave soldiers known as the Unsullied. After freeing the highly trained—and penisless—warriors, she continues her liberating crusade in the city of Yunkai. North of the Wall, Jon Snow experiences a new freedom of his own when he infiltrates the hostile wildlings and breaks his vow of celibacy with Ygritte in a super-steamy cave scene.

BEST EPISODE

In "And Now His Watch Is Ended," Daenerys set her foes (and Twitter) afire with one word: "Dracarys."

MOST SHOCKING MOMENT

The Red Wedding took the series' macabre streak to a whole new level. We're still recovering.

R.I.P.

Robb, Talisa, Catelyn, Grey Wind (Robb's direwolf), Rickard Karstark, Ros, Kraznys, Craster, Jeor Mormont, Orell

SEASON 4

Joffrey is poisoned at his own wedding—good news for *GoT* fans who wanted him dead, but bad news for many of the inhabitants of Westeros. Immediately after the young king's death, Cersei has Tyrion arrested for murder. Swearing his innocence, Tyrion invokes the right of trial by combat. Prince Oberyn Martell volunteers as his champion and fails in a spectacularly eye-popping scene. Jaime—presumably with his left hand—eventually frees Tyrion, who murders his own father, Tywin, with a crossbow (on the john, no less) during his escape. Now that the Night's Watch have spread word of the oncoming attack from the White Walkers, almost everyone not involved in Lannister family drama turns their attention to the Wall. Bran Stark continues to follow his prophetic dreams to find a three-eyed raven in the north. Jon Snow, having escaped from the wildlings, returns to Castle Black, the Night's Watch HQ, to defend it from a vengeful Ygritte, her leader, Mance Rayder, and his troops, who attack from both sides of the Wall. Arya has been traveling with the Hound in a twisted road movie, but when he loses a duel with Brienne of Tarth, Arya and her Needle take off for the distant land of Braavos, where she'll try to continue her combat training—and cross more names off of her hit list.

BEST EPISODE

Joffrey's death was an event fans waited three years to see. "The Lion and the Rose" finally delivered it.

MOST SHOCKING MOMENT

Just because the demise of Joffrey was hotly anticipated doesn't mean it was any less shocking.

R.I.P.

Joffrey, Tywin, the Hound (presumed), Oberyn Martell, Lysa Arryn, Shae, Ygritte, Grenn, Locke, Jojen Reed, Pyp, Polliver

SEASON 3: HELEN SLOAN/HBO; SEASON 4: MACALL B. POLAY/HBO

ILLO

7.5"x 5" horizontal

Ned Stark Speaks From the Grave

FOUR YEARS AFTER HIS NOBLE CHARACTER LOST HIS HEAD, ACTOR **SEAN BEAN** TELLS EW WHAT IT'S LIKE TO WATCH *GAME* FROM THE SIDELINES.

✣ BY MARC SNETIKER

KEEPING UP WITH THE STARKS "I do watch, although I've not managed to catch much because of work. It's quite interesting to see the kids growing up, like Maisie [Williams] and Sophie [Turner] and the family that I once had. They've grown from kids into women. When I do get to watch, it's fascinating to see who's left. Cersei, she's still around, isn't she?"

ACCIDENTALLY REVISITING THE SET "I'm working in Belfast at the moment [on *The Frankenstein Chronicles*], and we were actually filming next to the old *Game of Thrones* set where we first did the pilot. I went over and had a look through the gates, and that was a weird experience. It's strange coming back, but it feels like a home away from home. Looking back on it, they were really good times."

NED'S BEHEADING "I remember walking around spooking people with my prosthetic head, holding it by its hair. That was a vivid memory. I knew from day one I wasn't going to make it to season 2, but it got quite a flattering reception. I was pleased people were saddened to see the death of me. That set the benchmark that anyone can get killed off. And they have been! It's actually quite refreshing."

WHAT MIGHT HAVE BEAN "I often think of what would have happened to Ned, what would he have become. But of course that wasn't the case. He was a good man in this moral maze, and if I'm being honest, he couldn't really survive anyway because he was just too good and too trusting."

NED'S ADVICE TO HIS STARK KIDS "He'd probably have said, 'Just stay at home in the castle, with your mum.' [*Laughs*]"

A RETURN FOR SEASON 5? "No, I didn't get [a call]. Maybe season 6!"

Illustration by **FRANCESCO FRANCAVILLA**

THE PROPS

A SNEAK PEEK AT THE MASKS, SHIELDS, AND SWORDS THAT GIVE SEASON 5 ITS MAGIC.

✣ BY JAMES HIBBERD

1. The hilt of the sword carried by Bronn (Jerome Flynn), who sparred with Jaime Lannister (Nikolaj Coster-Waldau) to train his left hand. **2.** A portion of a map used by a Braavosi sea captain. **3.** The crate that smuggled Tyrion (Peter Dinklage) across the sea to Essos. **4.** The shield young Lord of the Vale Robin Arryn (Lino Facioli) will use while learning to fight. **5.** The triple-headed ornamentation on Daenerys Targaryen's (Emilia Clarke) dress that represents Drogon, Rhaegal, and Viserion. **6.** The long ax of Areo Hotah (DeObia Oparei), who serves as the captain of the guards at House Martell in Dorne. **7.** The weapon of Trystane Martell (Toby Sebastian), Dorne's handsome young prince who befriends Myrcella Baratheon (Nell Tiger Free). **8.** The bullwhip of Tyene Sand (Rosabell Laurenti Sellers), one of Prince Oberyn's (Pedro Pascal) lethal "Sand Snake" daughters. **9.** A mask belonging to the Sons of the Harpy, a group who disguise themselves while carrying out insurgent attacks.

HELEN SLOAN/HBO (9)

BEYOND
THE WALL

WE TAKE YOU BEHIND THE SCENES OF THE LAST FOUR EPIC SEASONS OF *GAME OF THRONES*. ✣ BY JAMES HIBBERD

(Previous spread) When the story called for a giant in Mance Rayder's camp, producers called on 7′1″ stuntman Ian Whyte, who's also played a White Walker. Then they used prosthetics, costumes, and CGI to scale him even taller. "It was a lot of people working a long time to get it right," says executive producer David Benioff. **SEASON 3**

Nikolaj Coster-Waldau gets a birthday treat in the stockade at Robb Stark's camp, where his character, Jaime Lannister, spent most of the season in chains. **SEASON 2**

It's hard to be the Hand. Sean Bean takes a respite between scenes as Eddard "Ned" Stark in the countryside. "I thought it was a very courageous move for a television company," says Bean of Ned's short-lived run. "I thought, 'This is pretty incredible if they can pull this off.' This is a journey where his loyalty ultimately causes his downfall." **SEASON 1**

Isaac Hempstead-Wright (Bran Stark) enjoys a ride north of Winterfell. But don't look for the Stark seer in the new season. "He's entering a training period, much of which isn't particularly cinematic," Benioff explains. "Rather than being stuck in a cave for a year, we figured it would be interesting to leave him out for a bit." **SEASON 3**

The battle between Rory McCann's Sandor Clegane (a.k.a. the Hound) and Gwendoline Christie's Brienne of Tarth was one of season 4's greats. "That is one of the few times I've not had to do any acting," Christie says. "I was screaming, 'F--- you! Come on!' Blood everywhere, going insane. It is f---ing mental." SEASON 4

McCann gets his Hound prosthetics applied. SEASON 4

Filming at Castle Black puts the cast out in the elements, but Kit Harington (Jon Snow) doesn't mind. "This year I don't think I did one scene in the studio," he says of the current season. "It was all outside. It sucks sometimes, but I always feel slightly sterile when I'm in a studio. It always feels more like *Thrones* when it's out in the cold and rain." SEASON 3

Jack Gleeson (Joffrey Baratheon) and Sophie Turner (Sansa Stark) share some out-of-character laughs. "[Jack is] not like one of those Method actors that goes into a dark place," says Turner. "If he was one of those guys, he'd be horrible to work with." SEASON 2

(PREVIOUS SPREAD) HELEN SLOAN/HBO; (THIS SPREAD) GLEESON AND TURNER: PAUL SCHIRALDI/HBO; ALL OTHERS: HELEN SLOAN/HBO (6)

Jason Momoa morphs into Khal Drogo on location in Croatia. "People say it's easy [playing the stoic Drogo]: 'You're just sitting there!'" Momoa says. "But it's extremely hard to be intimidating and not say anything." SEASON 1

Kate Dickie (Lysa Arryn), Turner, and Aidan Gillen (Petyr "Littlefinger" Baelish) take a careful break by the Moon Door inside the Eyrie. SEASON 4

A White Walker and a cameraman work north of the Wall. SEASON 3

Richard Madden (Robb Stark), Michael McElhatton (Roose Bolton), and a crew member prepare for a scene in the Riverlands. SEASON 3

Maisie Williams shows off her moves as Arya Stark in the Riverlands. "Honestly, I think there will always be a few who will back her no matter what," Williams says. "Because a lot of other characters do the 'right' thing and are left without their heads." SEASON 4

(Right and below) While Westeros weddings aren't exactly known for fun and games, Sigur Rós band member Orri Páll Dýrason and Coster-Waldau goof around during the filming of Joffrey's nuptials; extras try to keep cool. SEASON 4

MOMOA, DICKIE, TURNER, AND GILLEN, MADDEN AND MCELHATTON, WILLIAMS: HELEN SLOAN/HBO (4); WHITE WALKER: DAMIEN ELLIOTT/HBO; WEDDING: MACALL B. POLAY/HBO (2)

THE GREATEST STORIES NEVER TOLD

HAVEN'T READ GEORGE R.R. MARTIN'S BOOKS? HERE'S WHAT YOU'VE MISSED. ✣ BY HILLARY BUSIS

LADY STONEHEART

The show's biggest omission? That'd be the supernatural being who makes her grand entrance in the third book's epilogue: Lady Stoneheart, the reanimated corpse of the woman once known as Catelyn Stark. In the novels, she devotes her afterlife to hunting down any and all Lannister sympathizers. But Michelle Fairley, who played Catelyn on the series, told EW last summer that she won't be putting on zombie makeup for season 5: "Yeah, the character's dead. She's dead."

THE WARDEN BEYOND THE WALL

The mysterious, maybe-undead Coldhands dwells above the Wall in Martin's novels, protecting Sam and Gilly after they flee Craster's Keep—then acting as a guide for Bran & Co. as they travel north to find the three-eyed crow. Fans speculate that his true identity may be Benjen Stark—Ned's brother, a Night's Watchman who disappears in book 1—but either way, the character's absent from the TV show.

THE KHALEESI'S STRONGMAN

On screen, Daenerys is surrounded by a coterie of friends and advisers as she plots her return to Westeros. But there's one person missing: Strong Belwas, the book series' boisterous, enormous ex-gladiator, who joins up with Dany at the same time Barristan Selmy does in *A Clash of Kings*, providing much-needed comic relief.

THE TOURNEY AT HARRENHAL

Thrones watchers know that Robert's Rebellion was triggered when Prince Rhaegar Targaryen abducted Lyanna Stark—Ned's sister and Robert Baratheon were betrothed—years before our story began. What they don't know is that tensions between the Targaryens and our heroes started bubbling up at this long-ago tournament, at which Rhaegar crowned Lyanna the festival's queen of love and beauty—instead of his own wife.

THE SECRET CHILD

Hoster Tully, Catelyn's father, dies off screen on *Thrones*. But Catelyn is present for his passing in the books, and she's puzzled by his delirious murmurings about "tansy," "the blood," and forgiveness. It's later revealed that Catelyn's sister Lysa got pregnant by Petyr "Littlefinger" Baelish as a teenager, and that Hoster forced her to abort the child by giving her a drink made of tansy, a flowering herb.

TYRION'S FIRST WIFE

Tyrion Lannister's first wife is mentioned only briefly on the TV series. As he tells it, he found out after their marriage that she was actually a whore, paid by his brother, Jaime, to take Tyrion's virginity. But in the books, Jaime reveals that Tysha wasn't really a prostitute—that was a story their father, Tywin, cooked up to pressure Tyrion into ending the relationship. Tyrion is furious upon learning the truth; it's one of his main motivations for murdering the Lannister patriarch.

BRAN'S ASSASSIN

Who tried to kill Bran Stark, way back in season 1—and in *A Game of Thrones*? The TV series never entirely solves that riddle (though Littlefinger is a strong contender). But the books offer an answer: Both Jaime and Tyrion independently conclude that it was none other than Joffrey Baratheon who ordered the assassination in a misguided attempt to please Robert, the man he believed to be his father.

THE LOST DIREWOLF

Arya's beloved direwolf, Nymeria, has been on the run—and absent from the screen—since *Thrones*' first season. But the animal has made occasional appearances in the books, leading a pack of fearless wolves around the Riverlands. She's the one who pulls Catelyn Stark's body from the river before Arya's mother is resurrected by Lord Beric Dondarrion.

Sculpture by **SU BLACKWELL**; photograph by **COLIN CRISFORD**

YOUR COMPLETE GUIDE TO
GAME OF THRONES

By MELISSA MAERZ

WHO SHOULD RULE

THE THRONE

By DARREN FRANICH

FIRST, LET'S GET A FEW THINGS straight. **Cersei** isn't a "good person," what with all her direwolf-killing and brother-loving, though I'd argue that the things people most revile her for—ruthless ambition, lack of emotion, unconditional loyalty to her sons—are qualities they might value in a man. And I suspect that things won't end well for her: As she said herself, "When you play the game of thrones, you win or you die." But I root for her because she's the Stringer Bell of Westeros, controlling her pawns from behind the scenes with the perfect balance of street smarts and strategy. She's a master power-consolidator, a diplomat with years of experience on the Small Council, and, when it's required, an expert face-slapper. She's tough, but relatively fair by *Thrones*' barbaric standards: Remember that she tried to arrange an escape clause for Ned to the Night's Watch before he got his head cut off. No one loves her children more than Cersei, so there's clearly a heart buried somewhere beneath that corset. Yet she's levelheaded in the worst circumstances: Immediately after Joffrey was murdered, she began plotting her next move. Yes, she's paranoid, but in Westeros, everyone really *is* out to get you, especially if you're a Lannister, so that's not a bad thing. I know that women can't be kings in Westeros, but this is a fantasy show, so I stand by my fantasy answer. If Cersei is this effective in controlling a world where she's declawed because of her gender, just imagine what she could do with real power.

TAKE YOUR PRINCES AND princesses, your noble warrior-monks, and your dashing daddy-issue drunks. Now let's talk about a self-made man, a small-business owner, a veritable Horatio Alger hero who leveraged a little into a lot. Sure, Petyr Baelish is not cool. He doesn't fit any fantasy-genre archetypes. ("Accountant" was never a character class in *Warcraft*.) And sure, Aiden Gillen plays him like Irish Dracula doing Daniel Day-Lewis doing "I drink your milk shake!" Ask yourself: Who has always been 10 steps ahead of everyone? Who brokered an alliance between the Tyrells and the Lannisters—a nonviolent act of diplomacy in a country filled with blunt-instrument dictators? **Littlefinger** does what has to be done. Don't pretend you weren't happy to see Lysa Arryn fly out that Moon Door. Littlefinger can't fight. He doesn't have to. "Gold wins wars, not soldiers," he once told Ned Stark, a noble sap too dumb to realize that government makes war look peaceful. There's a notion that whoever ultimately sits on the Iron Throne will bring peace, prosperity, order. To quote Littlefinger: People like that "cling to the realm or the gods or love. Illusions." Littlefinger is too smart for illusions. He knows the natural order is chaos. This is the man who won't rest on his laurels. This is the man who will claw Westeros out of debt, the man who's smart enough to make his enemies defeat each other. You don't like it? Hate the game. Don't hate the best player.

Portraits by **DAVID A JOHNSON**; illustration by **FRANCESCO FRANCAVILLA**

The season 1 shocker

HELEN SLOAN/HBO

All Shows Must Die

WHEN WILL *THRONES* END? DEPENDS WHO YOU ASK. ✣ BY JAMES HIBBERD

THE EPIC SERIES NOTORIOUS FOR shocking deaths is starting to prepare for its own demise. Showrunners David Benioff and Dan Weiss have previously publicly stated they're planning to conclude *Game of Thrones* after seven seasons. A few months ago, HBO took a step toward reaching that mark by optioning the cast for that (possibly) final round. "We see the light at the end of the tunnel," Benioff says. "We still have a long way to go and things to figure out, but we definitely know where we're heading and the major end beats."

But wait: Is HBO really prepared to commit to a 2017 end date for the most popular show in the company's history? Not exactly. Or rather: They prefer not to, but will if they must. "This is the hard part of what we do," sighs HBO programming president Michael Lombardo. "We started this journey with David and Dan. It's their vision. Would I love the show to go 10 years as both a fan and a network executive? Absolutely."

So if the producers prefer seven seasons and HBO prefers more, what happens? A conversation. Perhaps more than one. As with amicable spouses who avoid a sensitive area of disagreement, this issue is something HBO and the showrunners haven't discussed thus far ("So about season 7—"/"Hey, look, a dragon!"). "We'll have an honest conversation that explores all possible avenues," Lombardo says. "If they aren't comfortable going beyond seven seasons, I trust them implicitly and trust that's the right decision—as horrifying as that is to me. What I'm not going to do is have a show continue past where the creators feel they've finished the story."

And then there is that pesky movie idea: George R.R. Martin has lobbied for concluding the series with a feature film. It would mark a rare and risky TV-to-film leap, but *Thrones* plays like a movie already and has a huge and passionate global audience. HBO isn't keen on this idea even if a *Thrones* film could be a box office blockbuster, however, because the format switch could be construed as snubbing their loyal subscribers. (The showrunners won't comment on the matter.) "Certainly there have been conversations where it's been said, 'Wouldn't it be cool to do that?'" Lombardo says. "But when you start a series with our subscribers, the promise is that for your HBO fee, we're going to take you to the end of this. I feel that on some level [a movie would be] changing the rules: Now you have to pay $16 to see how your show ends."

Yet another possibility is that HBO might opt to extend *Thrones* with a spin-off. There have been no specific talks on that front as of yet, though Martin has a development deal at the network. The author is currently writing the next book in his saga, although fans aren't expecting him to keep pace with the show. (Martin has two books remaining and no publication dates in sight.) Since the showrunners know Martin's master story plan, they're preparing to plow ahead into new, unpublished narrative territory next year.

For now, Benioff and Weiss will only say that giving *Thrones* the strongest possible ending is their biggest priority. "We want to go out on our absolute highest note," Weiss says. "We don't want people to finally see the end and say, 'Thank God that's over.'" Adds Benioff: "We know basically how many hours are left in this story. We don't want to add 10 hours to that. It's about finding that sweet spot so it works for us and for HBO and, most of all, it works for the audience."

"I don't know how they're going to finish *Thrones*. I think they'll have to end it with the most epic battle TV has ever seen."

—KIT HARINGTON

Photograph by **MARC HOM**

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CHEESY HEADLINE ALERT!

GETTING UNDER THE HOOD WITH KYLE CHANDLER

It's been four years since *Friday Night Lights* ended and the actor disappeared from our television screens. On the eve of his new Netflix series, *Bloodline*, we have just two words: Welcome back.

By **Sara Vilkomerson**

KYLE CHANDLER HAS A REQUEST. "I would like this article to be: Kyle Chandler believes he is funny." He grins. "Not *funny* funny. But funny!" It's no wonder the actor, 49, wants to be clear that he has a sense of humor. After all, he's made a career of playing stoic authority figures—from supporting roles in *Argo* and *Zero Dark Thirty* to his five-year run as Coach Eric Taylor on NBC's *Friday Night Lights*. Chandler returns to the small screen with *Bloodline*, a moody thriller debuting March 20 on Netflix. The project, from the creators of *Damages*, is the first to lure him back to TV since *FNL* went off the air in 2011. Over a beer at a Manhattan bar, Chandler takes a look back at his career and his most memorable roles. "When I first moved to Los Angeles, I wanted to be able to make a living and have a family," says the actor, who now resides in Texas with his wife of 20 years and their two daughters. "I've been able to do that plus all the rest. What more could you want?" And despite this note of sincerity, let us say for the record: This man is indeed very funny.

HOMEFRONT (1991–93)

Chandler has been cast as the good guy from the start: He played earnest pro baseball player Jeff Metcalf on this ABC series, set in post-WWII Ohio. "*Homefront* allowed me to live out some of my childhood fantasies from when I watched the old classics with Cary Grant and Jimmy Stewart," he says. "One of my greatest memories is, they were filming *Batman Returns* across from us on the Warner Brothers lot. I was outside in my 1940s garb, smoking a cigarette. It was snowing on the *Batman* set and out comes a gentleman who slowly walks down this empty alleyway. I think, *Jeeeeesus Christ Almighty, that's Christopher Walken*." He stands up to demonstrate. "I watched him for a good 20 seconds. He looked up and locked eyes with me." Chandler pauses. "He held it till I looked away. It was the strangest thing."

EARLY EDITION (1996–2000)

On this CBS drama, Chandler played a Chicago man who had the power to prevent disasters thanks to the mysterious delivery—by an equally mysterious cat—of the next day's newspaper. But what he remembers most is his personal life. "My first daughter was born and I was a young actor with a job," he says, still grateful for the gig. As for that orange tabby that delivered the magical paper? "That cat was a pain in the ass," he says with a laugh. "They wanted me to love the cat, but at the start of the show I was wise enough to think, No, [this character] hates the paper *and* that cat."

GREY'S ANATOMY (2006)

Chandler received an Emmy nomination for his guest spot as Dylan Young, the leader of a bomb squad (who taught us all what the phrase "pink mist" means). "I wore ankle braces to help me feel solid and rooted to the ground. I was so nervous," he says. "It was a big moment for me: You can go in there and be really f---ing nervous or you can have a good time." His experience as the new kid was one he remembered later on *Friday Night Lights*. "I'd always go over to [guest stars] and say, 'Hey, I'm Kyle. This is going to be fun.'" Chandler made such an impact that *Grey's* brought him back the following year in dream sequences. "I thought, 'I'm dead! How can you do that?'"

FRIDAY NIGHT LIGHTS (2006–11)

Audiences fell hard for this heart-stirring drama—which earned Chandler a best-actor Emmy in 2011—set in the fictional small town of Dillon, Tex. "If any actor had a chance to have what I had on that show, they'd jump at it," he says.
ON THE CAST Ostensibly, *FNL* was a show about a high school football team, but it was the rich characters, anchored by Chandler's Coach Taylor and his wife, Tami (Connie Britton), that drew viewers in. "Whenever Connie would come in and basically tell me I was wrong or call me an idiot or shake her head about why she ever married me—I loved that," he says. "There's something about our sensibilities that right off the bat connected. I knew I could fall backward and she'd catch me before I hit my head, and she knew the same thing."
ON SHOOTING The cast and crew were tight-knit and collaborated freely—particularly when it came to Coach's pep talks. "I liked giving those locker-room speeches," Chandler says. "This sort of collective energy would happen. It was a little scary going into them because I don't know what made that magic happen. But it was some sort of outside force—the Clear Eyes, Full Hearts came into the room and allowed everyone to go to Brigadoon."
ON THE FILM RUMORS Chandler has remained close with Britton, creator Peter Berg, and members of the cast. (Even now he can't resist teasing heartthrob Taylor Kitsch: "You know that wasn't *really* his hair, right?") But he's firm in not wanting to reunite for a *Friday Night Lights* movie. "It ended so well, it ended beautifully," he says. "And I was more than happy for it to end when it did because you couldn't have gone much further."

(PREVIOUS SPREAD) © JIM WRIGHT/CORBIS OUTLINE; (THIS PAGE) *HOMEFRONT*: EVERETT COLLECTION; *GREY'S ANATOMY*: PETER "HOPPER" STONE/ABC; *FRIDAY NIGHT LIGHTS*: BILL RECORDS/NBC

SUPER 8 (2011)

J.J. Abrams offered Chandler a role in this sci-fi thriller with one caveat: He couldn't read the script before accepting. "That's J.J.," Chandler says. "I like that he keeps things close to the cuff." He didn't hesitate to say yes (he's a big fan of *Star Trek*) and ended up playing Deputy Sheriff Jack Lamb. "I remember watching [producer] Steven Spielberg stand behind J.J. one day. He was just sort of looking over his shoulder, and they were working on getting the shot together. It was so cool—like seeing the baton get passed."

THE WOLF OF WALL STREET (2013)

"I seriously thought it was a joke," Chandler says of getting the call that Martin Scorsese wanted him in the 2013 flick. As FBI agent Patrick Denham, Chandler went toe-to-toe with Leonardo DiCaprio's Jordan Belfort aboard a yacht—the very first scene Chandler worked on. "Leo was gracious enough to take a look at one of our takes and come over to me and say, 'It looks really f---ing great. It's really f---ing good.' He knew how to take care of an actor who could have been easily intimidated," he says. "So we keep taking it to the next level till [DiCaprio's character] is throwing lobsters. I didn't get fired that day, so I knew I was going to be in good shape."

THE SPECTACULAR NOW (2013)

"I was terrified of this part," says Chandler, who's aware that "deadbeat alcoholic father" goes against type. A friend of his wife's—"such a good friend that she can be brutally honest"—had noted how similar his roles tend to be, and asked when he was going to do something different. "When this part came up I was like, I'll show her!" Chandler drove from his home in Texas to Georgia, where the movie was shooting. "I grew up there and went to University of Georgia. All of a sudden I take a road and end up in my hometown, presented with ghosts," he says. "I felt like someone was throwing a Polaroid every few miles with a memory."

BLOODLINE (2015)

Chandler was the first actor to sign on to *Bloodline* (the creators wrote the part with him in mind) and had no idea that the cast that would fill in around him would be so starry: His costars include Sissy Spacek, Sam Shepard, Ben Mendelsohn, Linda Cardellini, Norbert Leo Butz, and Chloë Sevigny. "I didn't know who they were going to bring in," he says. "It just kept getting better and better and better. They're all really good people down the line and put you at ease real quick." Chandler plays John Rayburn, the local sheriff in the Florida Keys and golden child in a family with plenty of secrets and scars beneath its happy surface. The intrigue—and the script—was enough to finally get Chandler back in the TV game. Rayburn has a lot of the qualities we've come to expect from a Chandler character, but by the shocking end of the first episode, audiences might need to reevaluate. (Another shock? Hearing Chandler drop F-bombs with some frequency—a bonus for the actor. "The cursing is a real joy. I must have been a sailor in my past life.") "I got a lot of cool offers for different TV work [after *FNL*], and I don't regret not doing any of them," he says. "With *Bloodline*, it's a long road that I have an opportunity to go on. It's a slow development of the character. They're very good writers, and I trust them to put me in the most incredible situations. I can take the chance and not look like a fool." As for what those incredible situations may be, Chandler stays mum, except to say: "Expect great storytelling."

SUPER 8: FRANCOIS DUHAMEL; *THE WOLF OF WALL STREET*: MARY CYBULSKI; *BLOODLINE*: SAEED ADYANI/NETFLIX

(Opposite page) Lily James as Cinderella with Richard Madden as the prince; (this page) James, exiting her enchanted coach. "We had men with paints and brushes and gold leaf," says director Kenneth Branagh. "And every day we'd go in and look at [the carriage] blossoming. When it arrived on set, there was a collective gasp."

A Cinderella Story

You remember the 1950 animated classic: the golden-voiced heroine, the adorable mice, the devilishly evil stepmonster. Now Disney is putting a fresh spin on the bibbidi-bobbidi-boo of it all with a live-action *Cinderella* dripping in lush details fit for a fairy tale.

BY **CLARK COLLIS**

Once upon a time...

...a maiden arrived on the famed 007 Stage at London's Pinewood Studios and did a little redecorating. *Cinderella* (in theaters March 13), a reimagining of the beloved 1950 animated film, is the latest in a string of fairy-tale-themed Disney projects—think *Maleficent*, *Into the Woods*, and the upcoming *Beauty and the Beast*. The live-action movie is directed by Kenneth Branagh and stars Lily James (Rose on *Downton Abbey*) as the sweet young woman who, with help from a fairy godmother (Helena Bonham Carter), breaks free of her wicked stepmother (Cate Blanchett) and stepsisters and finds her Prince Charming (Richard Madden, who played Robb Stark on *Game of Thrones*). Although Branagh is directing, it is the three-time Oscar-winning production designer Dante Ferretti (*The Aviator*) whom the cast and crew call "maestro." One glance at the ballroom gives you an indication of why. Sumptuous details abound, from the grand staircase overlooking the ballroom to the faux marble floor inlaid with an intricate royal crest to the scores of flickering candles. There are so many candles, in fact, that it takes at least eight people to light them all. It all feels rather magical. "You aren't alone in feeling that," says Branagh. "I felt the same thing when I started to see it go up. You felt the love behind it!" ¶ Of course, no fairy tale would be complete without equally lavish costumes. And for that responsibility, Branagh and Disney enlisted another triple Oscar holder, Sandy Powell (*Shakespeare in Love*). Powell oversaw hundreds of wardrobe items, including the heroine's icy blue ball gown bedecked with approximately 10,250 hand-applied Swarovski crystals. "When I put it on, I was so self-conscious," says James. "The 'princess' moment was like, 'Holy mother of God! How am I going to fill these shoes? Or these slippers!'"

1

2

(PREVIOUS SPREAD) JAMES: JONATHAN OLLEY; MADDEN AND JAMES: ELLEN VON UNWERTH

3

THE GOWNS

1 "I wanted the dress to look like a moving watercolor," says costume designer Sandy Powell of Cinderella's ball gown, shown here in an early sketch. "It's made of lots of different fabrics, lots of layers, and I used several different colors, which built up to make the moving blues."

2 The silk charmeuse dress that Cate Blanchett's Lady Tremaine wears to the ball is acid green—a visual reflection of her polluted soul. It was inspired by "'40s Dior with a bit of 19th century thrown in," says Powell. The Oscar-winning actress loved it, with one exception: "Navigating my way around a Portaloo was a particular challenge," Blanchett quips.

3 Powell had one primary goal when designing the wardrobe for Cinderella's stepsisters (played by Holliday Grainger and Sophie McShera): Make them look silly. "I wanted really obvious, bright colors," she says.

THE GLASS SLIPPER

Made of Swarovski crystal, the famous footwear was more prop than costume. It was so delicate that Cinderella herself, Lily James, never wore it. "You had the fear of God whenever you held it," James says.

HOLLIDAY GRAINGER, CATE BLACHETT, AND SOPHIE MCSHERA: ELLEN VON UNWERTH

A FANTASTICAL FAIRY FROCK

Powell was initially concerned that her costume for Helena Bonham Carter was too obvious. "It's like you gave a child a pencil and said, 'Okay, draw a fairy godmother,'" she says. "But I think it works." The voluminous, Swarovski-studded gown is more regal than the plain purple cloak worn by Cinderella's bibbidi-bobbidi benefactor in the animated film. And a touch more magical, too, thanks to 4,000 tiny LED lights wired to a battery pack the actress wore around her waist. "Helena enjoyed enormously the idea that a man had to get under her dress and turn her on," Branagh says.

ROYAL MENSWEAR

"Quite often, there's a lot going on in the men's costumes," Powell says. Madden's prince (right with Derek Jacobi as the king) wears white military garb that nods to the animated version. "All the embroidery was done using silver bullion in Pakistan, and it was also embellished with tiny crystals, barely visible, to reflect the light."

A BALLROOM FIT FOR A PRINCESS

Seeking inspiration for the ballroom set, production designer Dante Ferretti says he "looked at a lot of French architecture, like the Louvre, the Palais Garnier, and the Hôtel de Soubise, which all had these great long staircases." The grand room (seen here in a digital rendering) ultimately included a balcony big enough to accommodate a 36-piece orchestra and curtains made from 3,000 meters of embossed velvet and silk. Blanchett, for one, was impressed. "My jaw hit the floor," she says. "There was no need to suspend disbelief because it was extraordinary. I was ready to move in!"

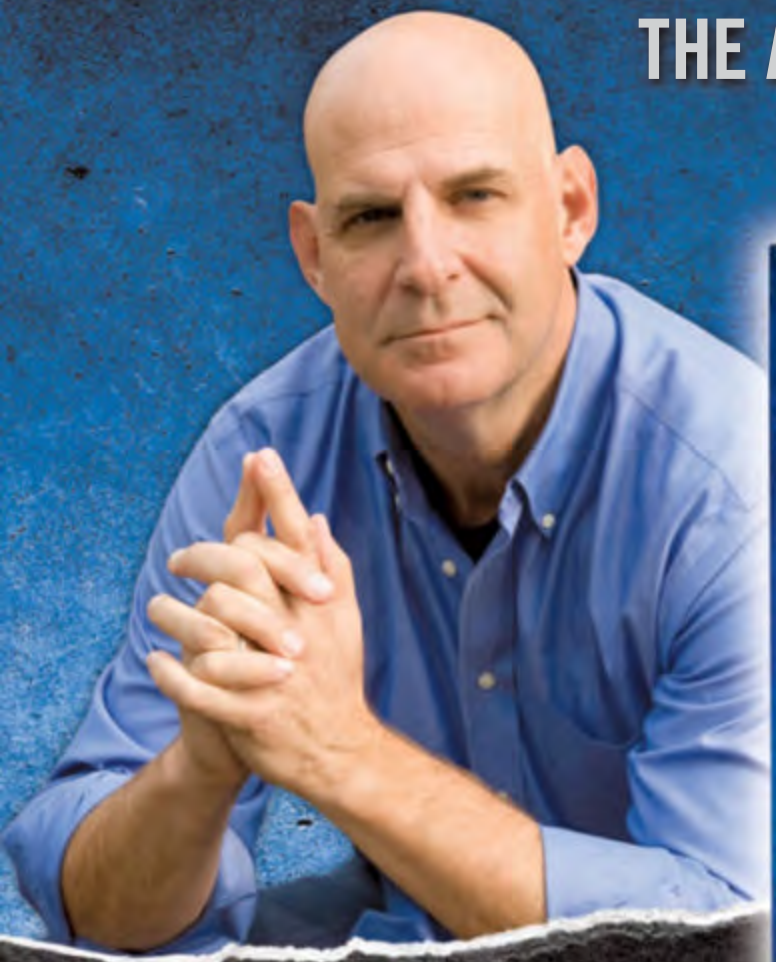
WITH ADDITIONAL REPORTING BY NINA TERRERO

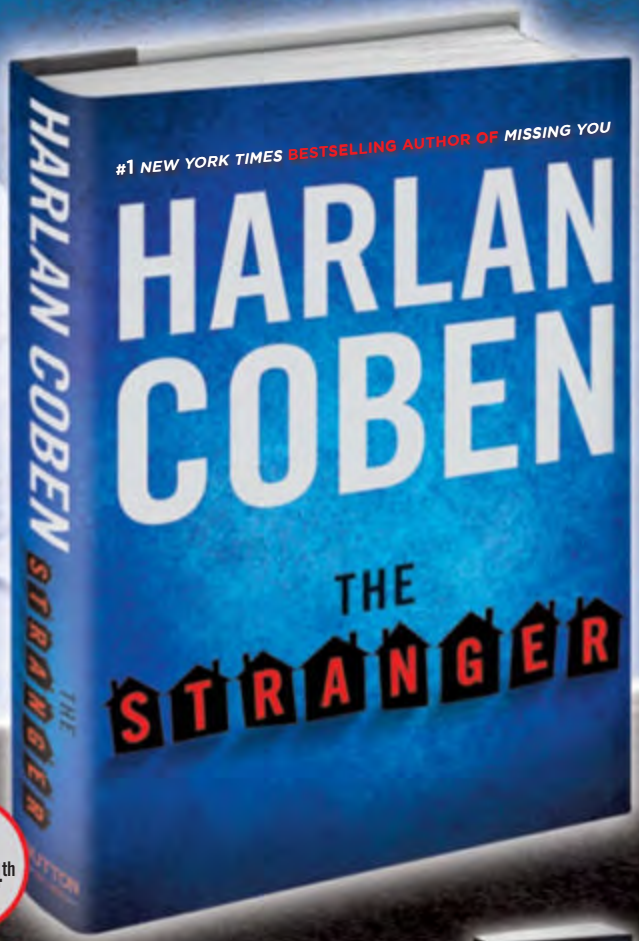
BONHAM CARTER: JONATHAN OLLEY; JACOBI AND MADDEN: ELLEN VON UNWERTH

You don't know him,
but he knows all your secrets.

THE STRANGER

"HARLAN COBEN IS SIMPLY ONE OF THE ALL-TIME GREATS."
—GILLIAN FLYNN





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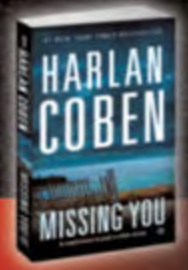

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She's Got A Ticket To Ride

How out-of-work journalist **Paula Hawkins** spun her window-gazing daydreams into the smashingly successful crime thriller ***The Girl on the Train***.

by Clark Collis

AS A TEENAGER, Paula Hawkins got into the habit of checking out the lives of strangers through the window of her train as she traveled to school on the District line of the London Underground. "There's a really slow bit which is above-ground," she says. "That's when I first got the taste for looking into people's houses." That little daily journey would end up changing her life in ways she never could have predicted.

Until this year Hawkins, 42, was an unknown, cash-strapped author. Then she wrote a novel, *The Girl on the Train*, and when Riverhead published it Jan. 13 it immediately shot to No. 1, selling out its initial printing of 40,000 and prompting a hastily organized U.S. publicity tour. "It is so unusual for a new author to take off with such momentum," says Hawkins' U.S. editor, Sarah McGrath. You sure don't need to tell Hawkins that. "Nobody expects this, do they?" Hawkins says over coffee in a Manhattan restaurant, just hours before catching a plane back to her home in South London. "I was optimistic about the book. We had nice feedback from bloggers. But this has been like, *Whaaat?*"

The Girl on the Train concerns a depressed alcoholic divorcée named Rachel Watson who obsesses over a married couple she sees out the train window during her commute. When she discovers that the wife has gone missing, she injects herself into the police investigation despite her less-than-Sherlockian sleuthing abilities and her tendency to get blackout drunk. The novel has now sold more than 750,000 copies and as of March 1 is in its 10th printing. Hawkins, who says she's "completely overwhelmed" by her novel's success, gives off the kind of let's-not-get-*too*-excited vibe one might expect from someone who used to work as a financial journalist. "This kind of thing probably doesn't come around more than once," she says. "So I'll just enjoy it while it's here. Don't spend all the money!"

Hawkins, who studied at Oxford, used to make her living writing about taxes, pensions, and property for a variety of media outlets, including the London *Times*. "I enjoyed it, but it didn't make my heart race," she says. "Then the market crashed." Fortuitously, Hawkins was commissioned to write what she calls a "chick lit" novel, *Confessions of a Reluctant Recessionista*. The book was published under the pen name Amy Silver, which reflected her ambivalence about the venture. "I was like, 'This is not really where I want to be,' " she says. "There's plenty of fantastic women's fiction, but I'm not the person to be writing it." She wrote three more "Amy Silver" books, but sales were unimpressive. "They kept getting darker and darker," she says. "The last one is not a bad book, but it is *really* sad and *really* terrible things happen. I made no money on it. I was thinking, S---, I'm in trouble now. So it was either go back to journalism—which I didn't particularly want to do—or make a go of it with the kind of fiction I want to be writing."

She chose the latter, clearly, and began working on *The Girl on the Train* in early 2013. Desperate for cash, she sent her agent chapters of the book before she had written even half the story. "I wasn't on-the-street broke, but money had become tight," she says. "We worked on it a bit, got it up to halfway, and then I sketched out the rest. We took it to publishers and there was an immediate good response. That was when I knew, Thank God, I'm not going to starve!"

"This kind of thing doesn't come around more than once. So I'll just enjoy it while it's here. Don't spend all the money!"

—PAULA HAWKINS

A large part of the book's appeal, Hawkins suspects, is the relatability of its central character, Rachel. "People recognize things: her loneliness, her depressions, her struggles with addiction," she says. Hawkins confesses she shares some of her main character's insecurities ("I can be quite self-loathing at times"), but she comes across as a quietly composed and together person—it actually is quite easy to imagine her writing an article about pensions. She's a far cry, in other words, from her alcohol-drenched mess of a main character. "I know people who have had drink problems," she says. "It's a very boozy culture in Britain. *Everybody* knows people." Maybe that's partly thanks to the availability of Rachel's favorite tipple, canned gin and tonic, which has yet to become popular on this side of the Atlantic. Hawkins says that on her recent publicity tour, this was what she got asked about the most, and it still makes her laugh. "Everyone's like, 'Does that really exist?' "

Another sales assist? All the glowing reviews, many of which invoke the mega-selling *Gone Girl*. For the record, Hawkins says that while she enjoyed *Gone Girl*, she had already started writing *The Girl on the Train* by the time she read it. "They are very different [books]—I just think we should move on from that," she says, laughing. She's happier to talk about the thumbs-up her book received from Stephen King, who tweeted about *The Girl on the Train*: "Kept me up most of the night. The alcoholic narrator is dead perfect."

Like many of King's books, *The Girl on the Train* looks set to be adapted for the big screen. Last March, DreamWorks acquired the rights to the book for producer Marc Platt (*Drive*, *Into the Woods*) to develop. Who does Hawkins see as Rachel? "Oh, I can't cast Rachel," she demurs. "You think of Hollywood actresses, they're all very beautiful. She's not. She's let herself go, she's a bit overweight. So there aren't many people who spring to mind. I'd have to flip through, you know, ENTERTAINMENT WEEKLY and look."

Hawkins admits she has splurged a little on clothes and shoes following the success of the book, but insists she'll continue to use the subway. "I'm a Londoner," she says. "We *have* to go on public transport." However, fans of *The Girl on the Train* may be disappointed to learn that she has no plans to write a sequel. "I don't think there's going to be a *Girl on the Bus*," she says. Fair enough. Hawkins is on a fast track of her own now. ■

(PREVIOUS SPREAD) KATE NEIL

Great for a double play...

Not so great for Disaster Relief

When disaster strikes, compassionate people want to help. While donations of clothing, food, bottled water or toys may feel more personal than a monetary donation, the truth is that even a small financial contribution can do more good for more people, with greater speed and sensitivity. Cash donations provide medical and other life-saving services now, and rebuild infrastructure later. Even little donations can generate big, lasting impacts for good.

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HEY THERE, DELILAH! Photographed in her studio on Jan. 28, 2015, in Seattle

Queen of Hearts

FOR 30 YEARS, **DELILAH** HAS BEEN MOPPING UP OUR MESSY LOVE LIVES WITH EARNEST PLATITUDES AND CHEESY SONGS. MORE THAN 8 MILLION FEEL IT EVERY NIGHT. (ADMIT IT, YOU'VE TUNED IN.) **RAY RAHMAN** TALKS TO THE LOVELIEST WOMAN IN RADIO.

PHOTOGRAPHS BY HAYLEY YOUNG

ON A MISTY PENINSULA JUST WEST OF SEATTLE, the most powerful woman in radio heads down to her basement, puts on a pair of headphones, and listens to a truck driver from Florida talk about love.

"You won't believe this, Delilah, but the last time I talked to you was 14 years ago," Jerry says. He first called Delilah when he was a newlywed, looking to dedicate a song to his wife. "Now we're about to have our 15th anniversary and I'd like to do the same thing." Delilah's face settles into a knowing smile. "*Allllll* these years later, Jerry," she coos, "and you're still in love with your bride."

It's a chilly January evening in Port Orchard, Wash., but Delilah's home studio is warm and fuzzy. And if you've ever listened to her nightly tell-me-your-troubles-and-I'll-play-you-Luther-Vandross show, it's hard to imagine her lair could be anything but. Cozy and carpeted, the room is strewn with her life's trophies. Her own artwork: a painting of an emu. Inspirational books: *Faith Is...*, *Quiet Moments for Couples*. Her small gray schnauzer, Sophie, lies at her feet in a hand-knit sweater. Delilah purrs, "I *will* play the song, Jerry. And when you get home, you can have a nice slow dance with your beloved." That night, radios around the country hummed to the tune of the Everly Brothers' "Like Strangers" for Jerry's wife.

This is the kind of earnest, schmaltzy, thoroughly high-fructose moment that has come to define Delilah and the self-titled program she's been helming for three decades. Part therapeutic confessional, part relationship healer, part adult contemporary retirement home, *Delilah* is a beacon to people, some who listen for more than the Celine Dion power ballads. A young woman with a husband stationed in Afghanistan. A grieving parent coping with the loss of a child. An unfaithful teenager who doesn't know how to tell his boyfriend he's sorry. They all come to Delilah just as they are. They hope she might grant some advice, a bit of wisdom, or, at the very least, "Wind Beneath My Wings."

Ryan Seacrest, who met Delilah in 2005 at Premiere Networks in Los Angeles, is a believer. "Delilah has a unique ability," Seacrest says. "She makes every listener feel comfortable enough to open their heart and share their feelings, dreams, and disappointments. She has that amazing emotional connection—anyone who listens to Delilah feels like a close friend."

The lady has a lot of close friends. With a weekly audience of more than 8 million, Delilah is by far the most listened-to woman in radio. Her show—broadcast by over 150 stations as well as the iHeartRadio app for five hours a night, seven nights a week—is the top-rated music-format program in the country, even hitting No. 1 in urban centers such as New York City. Today she's fifth across all formats, with the other four slots belonging to conservative talk and NPR. Delilah has become the keeper of the flame for the long-distance dedication, an American radio tradition started by the late Casey Kasem nearly half a century ago. And she's following in the footsteps of another broadcast giant—with her cuddly-confessional reach, she's commonly referred to as the Oprah of radio. (It's an impressive comparison since Oprah herself couldn't earn the title. Her SiriusXM network, Oprah Radio, folded in January.) Artists like Josh Groban can testify to Delilah's influence. "She was one of the first people in the entire industry to start playing my songs," the singer remembers. "And she did for me on radio what Oprah did for me on television. It was obvious. I went from selling 8 to 10,000 albums a week to selling 100 to 200,000 copies a week."

We're in an uncertain age for the music industry, in such upheaval that even bands like U2 have to sneak their music into people's iTunes folders, so Delilah's steadfast dominance is an anomaly in radio. Yet her impact can't be measured solely in numbers. She occupies a unique place in our culture. She's an über-American, ageless, evergreen guilty pleasure that most everyone has indulged at one time or another (c'mon, admit it) whether on a long drive, at a late work shift, or while hugging a tearstained pillow post-breakup. Just hearing that name in the show's signature refrain—*Dee-liiiii-laaaaah!*—is enough to make people go, "Awww." Nostalgia is all but built into the appeal. "My show resonates the same way as comfort food," she says. "It is home."

WITH SEACREST AND ORTEGA: KRAIG KITCHIN

Love Is in The Air

AFTER 30 YEARS IN RADIO, DELILAH HAS HER FAVORITES. CAUTION: MAY CAUSE NOSTALGIA.

- "(Everything I Do) I Do It for You" BRYAN ADAMS
- "When a Man Loves a Woman" MICHAEL BOLTON
- "Tonight, I Celebrate My Love" PEABO BRYSON & ROBERTA FLACK
- "Wonderful Tonight" ERIC CLAPTON
- "You Are So Beautiful" JOE COCKER
- "Because You Loved Me" CELINE DION
- "More Than Words" EXTREME
- "All My Life" LINDA RONSTADT & AARON NEVILLE
- "I Just Called to Say I Love You" STEVIE WONDER

BLOND AND A TOWERING 5'10", Delilah Rene knows how to command attention. The 55-year-old has a surprisingly PG-13 sense of humor, though that wicked streak is left out of her G-rated show. "She's crazy in the best possible way," Groban says. "She's got a real kind of twisted sense of humor that I wish she would put on the air more." Her off-duty voice is louder and sharper than it is on her show, and, if you're wondering, her go-to curse word is "s---." Delilah also happens to be an evangelical Christian. She isn't shy about invoking God in casual conversation or on the radio.

(Clockwise from left) With Ryan Seacrest and daughter Shaylah Rene-Ortega; in 1984 with fellow radio personalities Bruce Murdock, Tom Hutyler, and Dave Scott; with Josh Groban; with Michael Bublé

Delilah's home studio is tucked deep in the piney woods of Washington State, in a renovated farmhouse that sits on a 46-acre compound. The place is overrun with a zany sitcom cast: her fourth husband, Paul, 12 children (nine by adoption), 10 horses, three cows, eight goats, 12 ducks, four pigs, three emus (I recognize one from her portrait), five dogs, three cats, some 500 chickens, and one photogenic zebra named Zena.

Growing up in small-town Oregon, Delilah was told she talked too much. A grade-school teacher tried to solve the problem by duct-taping her mouth shut. "She didn't know that duct tape doesn't stick when it's wet, so I pushed it off with my tongue," Delilah remembers. "Which pissed her off, so she took the duct tape and wrapped it *around my head*. My folks had to cut my hair to get the tape out." Somehow not traumatized by that, she later turned her gift for gab into an asset when she won a speech contest in middle school held by a local radio station. "There were five categories, and I won four of them. The judges came up to my mom afterward and said, 'Wow, your daughter likes to talk!' " That victory led to a student-work program at the station, where her duties included writing and reporting on school news and sports. When she reached high school, they hired her part-time.

Delilah's first dream was to become a doctor, but, she says, "God had a different plan than I did." (She didn't have the grades.) After graduating school, she took various radio jobs around Oregon and Washington. She gave airborne traffic updates from a Cessna 172, spent time doing news talk, and DJ'd at stations with different formats, from hard rock to country.

In 1984 her station in Seattle transitioned formats from album-oriented rock to soft rock. "They kept me on even though they let most of the other people go, just because I could push buttons at night," she says. "Literally, it was just me, doing time and temp." But quiet nights let people reflect on their lives—and prompt them to call in to radio stations. "People would request songs, but then they'd tell me the most profound things," she says. "They would just start spilling their guts and telling me their stories. I started recording their calls. I took the tapes to my program director and said, 'Listen. Just listen to this and tell me that this wouldn't be compelling on the air.' " They settled on the name *Lights Out*. "That's when the show was born," Delilah says.

"SHE WAS ONE OF THE FIRST PEOPLE IN THE ENTIRE INDUSTRY TO START PLAYING MY SONGS. SHE DID FOR ME ON RADIO WHAT OPRAH DID FOR ME ON TELEVISION."

—JOSH GROBAN

She started developing the program further, coming up with now-signature features like Friday Night Girls, but not every station manager liked the idea of ceding valuable airtime to cheesy love songs aimed at a female demographic. So Delilah began taking her talents to new markets, reconfiguring the show along the way: first in Boston, where it was renamed *Quiet Storm*, then Philly (*Love Songs With Delilah*), Boston again (*Delilah After Dark*), Rochester, and finally back to Seattle, where the program was rechristened simply *Delilah*.

Then came *Sleepless in Seattle*. The 1993 classic's plot hinged on a fictionalized version of Delilah's radio show: Tom Hanks calls in, Meg Ryan listens, swoony romance ensues. "Did I ever see a dime from that?" Delilah shouts with mock outrage. "No! It would've helped if they had used my real name, dang it. Or my real voice, instead of hiring somebody to copy me."

In 1996 her show began its first year of syndication, and Delilah's growing fame led to new ventures.

LETTERING BY ALISON WILD

She had multiple book deals; published works include *Love Someone Today* and *Arms Full of Love*. There was a short-lived Seattle-area restaurant called Delilah's Cozy Kitchen. (She still makes her own jam.) And every few years, there are offers to take her brand to TV. "Ten years ago, I had lawyers negotiating with the Big Three [networks] in L.A.," she recalls. "They really wanted me to do a talk show. It was after Rosie left, before Ellen came on. It was more money than I could ever imagine. I wrestled with it, but I was so discombobulated in my heart. And then I felt God speak to me, and my first responsibility is to my children."

In 2004 Delilah, like Oprah before her, bought the full rights to her show. She and her producers now churn out six different versions of *Delilah* a day, each tailored to regional demographics. Most cities get the "primary" show. This is the version of *Delilah* most people think of—classic adult contemporary love songs (Carole King, Michael Bublé) mixed with friendly newer fare (Bruno Mars, Maroon 5). There's a "gold" version for markets with higher demand for the sounds of the '70s and '80s. People in Tampa or San Diego, for instance, will hear more Kenny Rogers than Katy Perry. Markets like New York skew modern, while places like Houston get more country. Fans are often surprised (and disappointed) to learn that their dedications vary too, until it dawns on them that Delilah rarely ever says a song title on air.

With all this success, copycats are inevitable. "There's tons of them! Constantly!" she says. "They usually last for a year or two and then they're gone. You can never *beat* me by trying to *copy* Delilah. You will never be a better Delilah than I am. It's just not going to happen."

Delilah in her Port Orchard, Wash., home with her dogs Sophie and Tribbles

DELILAH IS CRYING. Her tears come in small, quick eruptions. Her eyes well up, that booming voice trembles for a few moments, and then it passes. It's not uncommon for her to get emotional when she talks to or about her callers. They are her, well, everything. "But I definitely have a breaking point. I'll just go off on somebody. 'Are you flipping kidding me?'" she says. "You're not talking to your child because he told you he was *gay*? You have been blessed with a child who loves you and who is *alive* today, and you're cutting off communication because you disagree with who he is? I would give anything to see my son again—he's *dead*!" (Her son Sammy died of sickle-cell anemia in 2012.) "How can you cut your heart off? And then she started to argue and quote scripture. And I'm like, Oh *no*, you didn't. *Oh no, you didn't!* 'Cause I can outquote you any day of the week, girlfriend!" Delilah laughs, wiping her eyes. "Those don't make it to air."

Most don't. The show's 1-800 line gets around 60,000 calls a day. On average, Delilah takes 80 of them from her home studio, and 25 make it onto the air each night. Officially, she accepts callers only from 4 to 9 p.m., but she's been known to hop on the line at all hours of the night. "There's not a night that goes by where I'm not crying with somebody on the phone, or praying on the phone," she says. "I get two or three calls a night that truly could be a made-for-TV movie."

"EVERY DAY, I GET PEOPLE WHO WRITE TO ME AND SAY, 'I NAMED MY DAUGHTER AFTER YOU.' EITHER THEIR DAUGHTER OR THEIR DOG."

—DELILAH

As the show has grown, Delilah's connection to her callers has gotten deeper. And her personal life has gotten messy. (Another Oprah-like quality.) She's had three divorces before meeting her current husband, Paul. Her shortest marriage lasted only six weeks. "I'm the least qualified person to be giving out love advice," she often says on the air, before dispensing love advice. "My first husband, I dearly loved," she

whispers. "My son's father. He walked out on us when his son was 10 years old. He passed away from complications from alcoholism." Then she got "involved with a cocaine addict, didn't know it," she continues. She says her next relationship, to a man involved with her church's youth ministry, was "by the book. We did everything the way the Bible says." They divorced after nine years in 2001. "And then I was single until 2012. I knew Paul for seven years before we got married."

Delilah realizes that her candor is her paycheck. "The listeners know that I'm real," she says. "You know, there's a lot of people who do shtick. They have a different name on the air, they have a different persona on the air. Howard Stern—off the air, he is a gentleman. He's a fabulous businessperson. On the air, he's a pig. That's his shtick. It's not who he is. Who he is is actually a very loving, devoted father. But on the air, he's so gross! He's like a 14-year-old boy who wants to talk about bodily functions constantly! I love that, but I think my listeners know that I'm the same on the air and off the air. The only difference is that I don't curse when I'm on the air. But they know they can trust me because I'm not going to judge them. No matter how ridiculous their situation is... People call me from hospitals when their loved ones are passing. People call me from basketball games when their daughter just won a championship. Or they ask me to officiate their wedding," she sighs.

"Every day, I get people who write to me and say, 'I named my daughter after you.' Either their daughter or their dog." Sometimes things get too weird. "Just imagine the lonely, mentally ill people who think I'm speaking just to them." She says one man showed up at her house at 3 a.m. with a butcher knife and duct tape. "I wasn't here," Delilah says. "But my husband chased him down and threw him to the ground and held him until the cops got here."

Zena, Delilah's pet zebra

Women make up the majority of her audience—but 60 percent of the calls come from men. "It might be because women generally have a best friend that they can talk to, and men sometimes don't have those relationships that they feel safe in, where they can talk about issues of the heart. I have this guy named Dave who's in his 70s or 80s," she says. "He's a widower who gets through two or three times a month. I don't know how he does it—maybe he just sits there and redials all night. He called me last night because this week is the anniversary of his son's death. I said, 'Tell me something about your son that will help me recognize him when I see him in heaven.' And he opened up, sharing all these amazing things. He said, 'I didn't realize how badly I needed to talk about my son.'" The tears reemerge.

We all just want to be heard. On the afternoon ferry, a handful of weathered men in Seahawks sweatshirts stare silently out at Puget Sound while Delilah contemplates the future of radio. "No matter what the technology is, no matter if you're tweeting or Facebooking or texting, you want to feel validated," she says. "People want to feel like they're important." Because of that need, Josh Groban predicts that Delilah will survive radio's increasing uncertainty. "She's nurtured an audience that's been underserved," he points out. "From day one, she's said, 'This is about you, about me, about us sharing this connection.' She developed a fan base that defies trends."

At the main studio in west Seattle, Delilah plays a call from a 15-year-old who just got her first cell phone. She had always wanted to call in to the show, the girl says, but her parents wouldn't let her. "Wait, so am I, like, the first call you've made on your new phone?" Delilah asks. The girl admits she has already texted some friends. "But you're literally the only person I've talked to," she says. So, of course, Delilah dedicates a song to her: "Call Me Maybe."

"Who's on Your Heart Tonight?"

DELILAH'S NIGHTLY CALLERS ALWAYS ANSWER HER SIGNATURE QUESTION AND LET IT ALL HANG OUT, FROM DIVORCE DRAMA TO TEENAGE HORMONAL ANGST TO VERY, VERY LONG-DISTANCE (LIKE INTO WAR ZONES) DEDICATIONS

THE CALL
A woman wanted to dedicate a song to her boyfriend, who was in jail—for blowing up her ex-boyfriend's truck. "He got jealous and put a pipe bomb in the truck and blew it up," Delilah says. She notes that the ex wasn't hurt—physically, at least.

THE SONG
The Gap Band, *"You Dropped a Bomb on Me"*

THE CALL
One married woman called to play a song for the man she was having an affair with...and her husband happened to be a SWAT-team cop. "I'm like, You're calling a radio show to confess that you're having an affair—*and* your husband can shoot you from a mile away?!"

THE SONG
The Police, *"Every Breath You Take"*

THE CALL
A wife told Delilah that her man was returning from a deployment, but the call quickly took a turn for the intimate. "She started telling me what she planned on doing *to* her husband," Delilah says. "I was like, Whoa, stop! Family show, PG!"

THE SONG
"It didn't even make it onto the air," Delilah says. "That goes in the freak file!"

THE CALL
A new father spoke to Delilah from the delivery room as his baby was being born. "That was very touching, but at the same time I'm thinking, Dude! Your wife is going to kill you! Instead of coaching her and comforting her, you're calling me on the phone!"

THE SONG
Bruno Mars, *"Just the Way You Are"*

THE CALL
Delilah befriended one of her most memorable callers, a prostitute with an addiction problem. "She wanted a song played for her boyfriend, who was also a cop.... I got to know her and got her into a rehab program. She got clean and sober. And she's now a Zumba teacher!"

THE SONG
Delilah doesn't remember. "That was so long ago."

Movies

Maika Monroe

It Follows

STARRING *Maika Monroe, Keir Gilchrist, Daniel Zovatto*

DIRECTED BY *David Robert Mitchell*

R, 1 HR., 40 MINS.

By Chris Nashawaty

YOU MIGHT want to buckle up. Because the opening sequence of the new horror film *It Follows* is a honey. The camera fades in on a tree-lined suburban street at twilight. There's something unsettlingly peaceful and dreamy about this place. If you didn't know any better, you might think you were watching the beginning of John Carpenter's wide-screen masterpiece *Halloween*. Then a disoriented teenage girl bolts out of one of the cookie-cutter houses and frantically stumbles up and down the block, her head swiveling in every direction. She's terrified—and clearly being chased by something, only we can't see what it is. She jumps into a car and peels off, winding up at the beach at night, where she cowers on the sand and leaves a frantic phone message for her parents telling them that she's sorry and that she loves them. She knows she doesn't have much time. And she's right. The next morning as the sun rises, we see her lying dead on the beach with her limbs twisted into queasy jackknife angles. At that moment, I whispered one word to myself: *Sold*.

Horror geeks are a notoriously jaded tribe. Which makes sense, because we tend to spend a lot of hours sifting through junk just to find a few nuggets of gruesome gold. We want to

be pleasantly surprised and shocked by the unexpected, but we're resigned to our fate that we probably won't be. The first five minutes of *It Follows* should uncock a lot of skeptical horror-fanboy eyebrows. Written and directed by David Robert Mitchell, whose only previous film was 2010's coming-of-age indie *The Myth of the American Sleepover*, *It Follows* sets us up for all of the tired teen-body-count-flick tropes, and then spends the next hour and a half subverting them with wit, style, and an almost suffocating sense of dread.

The Guest's Maika Monroe stars as 19-year-old Jay, a slightly awkward long-limbed blonde still grappling with her own budding sexuality and the leering intentions of men. After going on a date to the movies with her twitchy, distracted boyfriend (Jake Weary), Jay surrenders her virginity in the backseat of his car. Afterward he's relieved...and not for the obvious reasons. It turns out that by having had sex with Jay, he's passed on a curse. There will be no spooning, no pillow talk. From this point forward, he tells her, she will be on the run from shape-shifting apparitions that won't stop until they either kill her or she has sex with someone else and passes the plague on to him. Wherever she goes, *it follows*.

I know what you're thinking: *that old saw again?* It's true, horror movies have trafficked in paranoid sex-equals-death metaphors for what seems like ages—certainly long before the specter of AIDS piled on an extra frisson of terror. But what gives Mitchell's conjugal nightmare a clever new wrinkle is that the cure in this case is actually *more* sex. His is a deadly carnal chain letter fueled by the deliverer's dishonesty, guilt, and psychosexual fear. And there's an additional twist: If the carrier is killed before he or she can pass along the death sentence to some other poor hormonal soul, then the curse works its way backward. It never goes away, and you're never in the clear.

On paper, the premise of Mitchell's film may sound like it has a lot of lawyerly *Final Destination* rules, but on screen its dream logic feels airtight. Much of the credit for that goes to Monroe's moody teenage authenticity and a believably realistic circle of friends who help her battle something they can't see but take on faith that she can. It must be said that some of these fighting-ghostly-threats sequences work better than others. In the moments when Mitchell shows us a stranger in the corner of the frame or the deep background lurching menacingly toward Jay, there's a creeping sense of white-knuckle anxiety. But in others, when the audience can't see the stalker as it paws at her or hurls things, it feels a bit silly, like we're watching outtakes from Claude Rains' creaky old black-and-white chiller *The Invisible Man*. Even with its flaws, though, *It Follows* is a dizzyingly tense and creepy workout. Oh, and I almost forgot... Hey kids, don't have sex! **A–**

Daniel Zovatto, Olivia Luccardi, and Lili Sepe

Other horror movies have trafficked in sex-equals-death metaphors. But in *It Follows*, the cure is actually *more* sex.

THIS FILM CONTAINS THE FOLLOWING:

AW	C	SS	S	DQ
ABANDONED WAREHOUSES	CHLOROFORM	SYNTH SCORE	SLEEPOVERS	DOSTOYEVSKY QUOTES

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

	EW	IMDb	METACRITIC	ROTTEN TOMATOES	AVG.
'71	B+	73	82	99	85
THE HUNTING GROUND	A	69	77	90	79
KINGSMAN: THE SECRET SERVICE	B	82	59	74	72
THE SECOND BEST EXOTIC MARIGOLD HOTEL	B–	70	51	64	62
FOCUS	B	70	56	55	60
CHAPPIE	C	74	40	30	48
SERENA ↗	C	55	40	27	41
FIFTY SHADES OF GREY	B–	42	46	24	37
UNFINISHED BUSINESS	C	57	32	12	34
THE LAZARUS EFFECT	C–	54	31	13	33

SERENA: LARRY D. HORRICKS

ANATOMY OF A SCENE

Insurgent: Shooting the First Big Battle

In the sequel to last year's *Divergent* (out March 20), Tris (**Shailene Woodley**) and Four (**Theo James**) take on old enemies and fight for survival in an epic face-off among the factions. Here, a behind-the-scenes look at an early sequence where the actors proved just how badass they could be. —SARA VILKOMERSON

AT THE END OF last year's *Divergent*, we did not leave Tris (Shailene Woodley) in good shape. Her parents had been murdered in front of her, and she was left factionless and forced to go on the run with Four (Theo James), her Dauntless instructor/love interest. Now, in *Insurgent*, the second installment of the franchise based on Veronica Roth's best-selling young-adult trilogy, Tris and Four must battle the alliance (headed by Kate Winslet) that threatens their existence.

In the pivotal scene shown here in both storyboards and film stills, Tris, Four, and Tris' brother, Caleb (Ansel Elgort), have found sanctuary among the peaceful faction Amity. They've only just caught their breath—and Tris has cut off all her hair—when they're discovered by Eric (Jai Courtney) and other enemy soldiers. "This is when the movie explodes," says the film's producer Doug Wick. "It's a critical turn."

1. Our protagonists make a run for it, only to decide, when forced, to fight back. It's also where we get to see Woodley and James kick some serious ass. "Shailene is the kind of actor who, anything you ask of her, she'll make real," says Wick. "She's fearless."

2. Case in point: Woodley did some of her own hand-to-hand combat, as in this shot, where Tris takes out an enemy Dauntless soldier with the handle of his own gun.

3. Both James and Woodley preferred to do as much of their own stunt work as possible, including jumps and wire-work. Woodley was into it all, but at the start of production in May of last year the new stunt coordinator, who hadn't worked on the first film, had his doubts, says producer Lucy Fisher. "When he first met her he said, 'Oh, she's so slim. I don't know if she'll be able to do such intense fighting,'" Fisher says, laughing. "We said, 'Oh, you *so* don't know Shai.'"

ANDREW COOPER (4)

Lily James

Cinderella

STARRING *Lily James, Cate Blanchett, Richard Madden*
DIRECTED BY *Kenneth Branagh*
PG, 1 HR., 45 MINS. By Chris Nashawaty

WITH A FAIRY TALE AS familiar as *Cinderella*, the trick in sprucing it up for a new generation is figuring out how to make something that smells distinctly of mothballs seem fresh again. Director Kenneth Branagh, who was last seen putting Chris Pine through the paces in the pulseless *Jack Ryan: Shadow Recruit*, has come up with a surprisingly obvious solution by judiciously sprinkling pixie dust where it will be noticed most: casting and costumes. Lily James, best known as the sunny flibbertigibbet cousin Rose on *Downton Abbey*, stars as Ella—a plucky, porcelain-skinned Disney heroine who loses her mother and then her father to illness, but not before he remarries an icy shrew with two nitwit daughters who become Ella's scheming stepsisters. If this all sounds pretty much by the book, well, that's because it is. But what gives the new *Cinderella* its deliciously sinister spark is who's doing the tormenting. Enter Cate Blanchett in a delirious swirl of candy-colored evil. As Ella's wicked stepmother, Blanchett is nasty perfection from her blood red lips to her baroque Sandy Powell-designed gowns. She's like a cross between Coco Chanel and Norma Desmond, and she smartly plays her harpiedom to the back row of the theater. Ella's forced to live in the drafty attic, eat leftovers, do menial chores, and sleep by the burning embers of the fireplace (hence her nickname, "Cinderella"). Then, while out in the woods one day, she meets Kit (Richard Madden), a dreamy prince with a jaw so square it could double as a cereal box. He's smitten, and not just because he is about to inherit his dying father's throne and needs a princess. The rest of the story (the pumpkin chariot, the glass slipper, etc.) is the epitome of faithfulness. I wish certain stretches of the film moved a little faster (as I'm sure some parents with antsy young 'uns will too), and I'm still a bit wary of the tale's retrograde notions of what constitutes wish fulfillment for girls. But the fizzy cocktail combination of Blanchett's cartoonish hauteur and Branagh's visual razzle-dazzle and confectionary sets (courtesy of the legendary Dante Ferretti) manages to take a tale as wheezy as *Cinderella* and make it feel almost magical again. **B**

The Gunman

STARRING *Sean Penn, Javier Bardem, Jasmine Trinca, Idris Elba*
DIRECTED BY *Pierre Morel*
R, 1 HR., 55 MINS. By Chris Nashawaty

SEAN PENN DOESN'T make movies very often these days. So when he does, you go in with certain expectations. Sadly, it's best to leave them at the concession stand if you're planning on enjoying *The Gunman*. Directed by Pierre Morel, the engineer of Liam Neeson's macho second act in *Taken*, the film starts off promisingly high-minded, with a barrage of exposition about how Western corporations have exploited the mineral wealth of the civil-war-torn African nation the Democratic Republic of the Congo. And with the politically active Penn doing double duty as a producer and co-writer, we're primed for a heady dose of postcolonial guilt with our popcorn. But it doesn't take long for *The Gunman* to ditch its noble intentions and spiral into a rote series of chases, shoot-outs, and close-quarters knuckle-scraping brawls. Penn, who appears to be in the best shape of his life at age 54 (despite the cigarette hanging from his lower lip), brings a layer of emotional depth that most actors couldn't summon playing a former mercenary reckoning with the bloody sins of his past. Too bad all the secondary characters in the film (from Javier Bardem's dodgy do-gooder to Idris Elba's Interpol agent, Jasmine Trinca's love interest, and Mark Rylance's gravel-voiced villain) feel like they stumbled onto the set from a (better) *Bourne* flick. And while it's nice to hopscotch around the globe from one exotic locale to the next, this is the kind of film that can't be bothered to do any more with its Spanish setting than have a showdown at a bullfight. If Penn wanted *The Gunman* to be his version of Neeson's recent black-and-blue period, congrats. But I suspect he was aiming higher and came up short. **C+**

Sean Penn

CINDERELLA: JONATHAN OLLEY; *THE GUNMAN*: KEITH BERNSTEIN

A Woman, a Myth, and a VHS of *Fargo*

An unusual new film, **Kumiko, the Treasure Hunter**, tells the not-quite-true tale of a woman who believed that the fortune she saw buried in a movie was real. —KEVIN P. SULLIVAN

Rinko Kikuchi

IN THE CLASSIC Western *The Man Who Shot Liberty Valance*, small-town newspaper editor Maxwell Scott shares some wisdom about storytelling. "When the legend becomes fact," he says, "print the legend." *Kumiko, the Treasure Hunter*, the new film starring Oscar nominee Rinko Kikuchi (*Babel*), proves that sentiment is alive and well.

The film, directed by David Zellner (*Kid-Thing*) and written by him and his brother Nathan, is based on an eerie urban legend about a Japanese woman who died in the snowy Minnesota woods 14 years ago.

That legend goes like this: In the winter of 2001, police in Bismarck, N.D., received calls about a woman in a miniskirt wandering out in the cold. The woman, Tokyo native Takako Konishi, spoke almost no English, but insisted that she had to get to Fargo. She presented a hand-drawn map to police, and from that the cops deduced that she had come to the Midwest to find the cash-filled briefcase that Steve Buscemi's character buries in the snow in the 1996 Coen brothers film *Fargo*.

Police tried repeatedly to explain to Konishi that although the opening credits of *Fargo* claim "this is a true story," the movie is fictional and the cash she was seeking never existed. Nothing got through to her, so the officers gave up and put Konishi on a bus to her destination. Days later, a hunter found her dead in the Minnesota woods.

When the Zellner brothers first heard this bizarre tale, they were hooked. "We just became obsessed and wanted to fill in the gaps of what led to her death," David says. "We created our own story." The duo began writing a screenplay, but as time went on, the truth of the woman's story began to surface: Konishi had never been looking for the *Fargo* treasure. A suicide note that she mailed from Bismarck reached her family in Japan weeks after her death. She had come to the area to kill herself.

"At first we were caught off guard when it was debunked," David says. "But we were more interested in being true to the legend." In the film there is no suicide note. Kumiko is just a girl who finds purpose in an almost grail-like VHS copy of *Fargo* that she finds in a cave.

Speaking of *Fargo*, the Zellner brothers have never heard from the Coens, but they're sort of okay with that. *Kumiko* features select scenes from *Fargo*—and getting the rights to those scenes took a long time—but the Zellners say their goal was never to co-opt the work of other filmmakers. "We wanted to simply use [*Fargo*] as a conduit of Kumiko's journey, not as some cheap, winky homage," David says. "We wanted *Kumiko* to be very much its own thing."

And *Kumiko, the Treasure Hunter* is very much that, a proud throwback to an older kind of storytelling, where fact gave way to fantasy, and true stories had room to grow into myths.

Steve Buscemi in *Fargo*

Kumiko, the Treasure Hunter

STARRING *Rinko Kikuchi, David Zellner*
DIRECTED BY *David Zellner*
NR, 1 HR., 45 MINS.
By Chris Nashawaty

THE COEN BROTHERS' bruise-black comedy *Fargo* resonated with millions of people. But it's safe to say that none of them have parsed it with the same Talmudic scrutiny as a mousy Tokyo office worker named Kumiko. Played with a haunting air of melancholy by Rinko Kikuchi (*Babel*), Kumiko leads a sad, quiet life with few friends beyond her pet rabbit. Her job is soul-sucking and her mother constantly asks her why she's not married yet. The answer may be that she's too obsessed with the idea of going to Fargo and digging up the briefcase of cash that Steve Buscemi buried in the Coens' film. Dissecting the scene has convinced her that she can pinpoint its location. When she finally embarks on her spiritual quest, armed with a needlepoint treasure map and a red hooded sweatshirt that makes her look like a garden gnome, the film blossoms from an oddball intrigue into something more profound. Is Kumiko simply naive, or is she mentally ill? The film's perfect ending doesn't try to solve that riddle, but it will make you feel as if you've just seen something hypnotically original. **B+**

KUMIKO, THE TREASURE HUNTER: SEAN PORTER; *FARGO*: EVERETT COLLECTION

Adam Sandler in *The Cobbler*

Also Playing

The Cobbler
PG-13, 1 HR., 38 MINS.
Adam Sandler plays a fourth-generation cobbler who gains the power to become the people whose shoes he fixes. Sandler is effective as a sad schlub, but director Tom McCarthy (*The Station Agent*) is less interested in character than in crazy situations. What starts off as a potentially charming fantasy never finds its footing. **C** *—Esther Zuckerman* L I V

Cymbeline
R, 1 HR., 38 MINS.
Art-house auteur Michael Almereyda adapted Shakespeare to contemporary times in 2000's *Hamlet*. Now he's at it again with *Cymbeline*, a lesser work of the Bard's. 'Tis a noble effort, but hath the stench of comedy where there be none. Penn Badgley and Dakota Johnson play lovers waylaid by a web of betrayal involving her mobster father (a leather-jacketed Ed Harris), crooked cops, and a roguish gambler (Ethan Hawke). The film has moments of real wit and stylish brutality, but its nods to modernity (motorcycles, iPads, Google) just feel like self-conscious stunts. **C** *—Chris Nashawaty* L V

Danny Collins
R, 1 HR., 46 MINS.
Al Pacino is all leather-faced and bellied out as a rock star searching for meaning in his "bulls--- life." Writer Dan Fogelman (*Crazy, Stupid, Love.*) directs the comedy with a gloss that renders the story nonbelievable, but a cast of old pros (Christopher Plummer, Annette Bening, Bobby Cannavale, Jennifer Garner) and a touching final scene elevate the material just enough to redeem it. **B–** *—Joe McGovern* L

Seymour: An Introduction
PG, 1 HR., 21 MINS.
Director Ethan Hawke brings a shaggy, Linklaterish grace to this documentary profile of 87-year-old piano master—and philosopher king—Seymour Bernstein. Hawke's gaze is too adoring, but the solitary sight of Bernstein putting together his foldout couch/bed in his one-room apartment is as poignant as his recital of the "Moonlight" Sonata. **B** *—Joe McGovern* L

The Wrecking Crew
PG, 1 HR., 41 MINS.
With its release held up for seven years because of rights issues, Denny Tedesco's illuminating documentary about the unsung L.A. session musicians who provided the backbeat for some of the greatest songs from the '50s through the '80s can now be seen. The wait was worth it. Hal Blaine, Earl Palmer, Carol Kaye, and the director's dad, Tommy Tedesco, are finally allowed to step out of the shadows and take a belated bow. **B+** *—Chris Nashawaty* L I V

EW **MORE ON EW.COM** *Run All Night* (out March 13) and *Insurgent* (March 20) did not screen by our deadline, but you can find our reviews on EW.com

BOX OF SHAME **TRACERS**

Taylor Lautner plays Cam, a New York City bike messenger who, to pay off his debts and get the girl (Marie Avgeropoulos), joins a gang that pulls off heists using parkour moves. Three reasons to jump-and-roll away:

BAD MANNERS Lautner and crew leap onto construction equipment and dent taxicabs, and New Yorkers never seem to mind. (Trust us, they would.)
BAD ZEN Sample dialogue: "If you wanna vault the car, don't look at the car. Look where the car *isn't*." But where the ER *is*.
BAD SEX Lautner and Avgeropoulos have a sweaty sex scene in his tent on a roof (don't ask). The worst part? They take the stairs. *—Dana Rose Falcone* L V

THE COBBLER: MACALL POLAY

Television

Kyle Chandler; (below) Linda Cardellini

Bloodline

13 Episodes Streaming

NETFLIX

By Melissa Maerz

SOMETIMES YOU KNOW something's coming...and there's nothing you can do to stop it," says golden boy John Rayburn (Kyle Chandler) in the voice-over that introduces *Bloodline*. Anchored deep in the swampland muck of the Florida Keys, this new drama from the makers of *Damages* begins when the Rayburn kids reunite for the 45th anniversary of the hotel owned by their parents, Sally (Sissy Spacek) and Robert (Sam Shepard). From the beginning, there's so much tension between the Rayburns' drug-addict son Danny (Ben Mendelsohn) and everyone else, the only way things can go is wrong. And when they do, in a flash-forward reveal at the end of the pilot, it will make you press play on the next episode immediately.

Netflix is famous for its cliff-hangers, thanks to twisty dramas like *House of Cards* and their bingeable on-demand formats. What

SAEED ADYANI/NETFLIX (2)

makes *Bloodline* different is that by the time the pilot's over, you already know what's going to happen, which only sharpens the tension. That creeping sense of dread John feels? It sums up the experience of watching this gripping thriller.

Bloodline isn't the only recent drama to explore the dark side of family loyalty—co-creator Todd A. Kessler mined that theme brilliantly as a writer for *The Sopranos*—but it wrenches real suspense from showing how those loyalties shift. While giving a toast at the reunion, Robert introduces his children by hinting at the roles they play: Meg (Linda Cardellini) is the smart one, Kevin (Norbert Leo Butz) is the hothead, John is the caretaker, Danny is the black sheep. With each new episode, though, it's clear that they're constantly switching parts. John used to be the violent one. And Mendelsohn brings a vulnerability to Danny that suggests he wasn't always the aggressor. As each sibling aligns with or against the others, so does the viewer. Just as you start to feel sorry for Danny, or turn against Robert, another big reveal at the end of the second episode makes you question both of their motivations.

Yep, two cliff-hangers in two episodes. That pace might be hard to sustain, and there are times when *Bloodline* feels closer to a soap like *How to Get Away With Murder* than the Sunshine State noir it wants to be. (Please don't let that mysterious woman from Danny's past turn out to be an actual ghost!) But three episodes in, owing to quick plotting and strong performances—including a sad, sleepy-eyed turn from Chloë Sevigny as Danny's old crush—I'm hooked. Sometimes you know something's coming, and you don't want to stop it. **B+**

Ben Mendelsohn and Sissy Spacek

Rose McIver

iZombie

Debuts March 17, 9 p.m.
THE CW
By Jeff Jensen

OLIVIA IS A spunky physician who gets scratched by a zombie and becomes an undead mortician who solves murders by munching the brains of the victims, absorbing their memories and personalities. *Mmmm, klepto prostitute.* Basically, Liv is who she eats...at least until she poops. If this sounds like a comic book, it was, and a very good one, created by Chris Roberson and Michael Allred. Now it's a very good TV series from Rob Thomas, a clever riff on the detective genre not dissimilar to his *Veronica Mars*. Strong heroine with identity crisis. Witty narration and pop-referencing banter. Knotty, naughty mysteries. It's as if *iZombie* swallowed Veronica and took on her much-missed spirit.

With her shock-white hair and milky pallor, Liv is TV's most visually striking protagonist, and Rose McIver gives her a warm, lively internal life. Rahul Kohli brings energy as the egghead boss/sidekick, while David Anders threatens to steal the show as Liv's zombie-maker and lust-loathe antagonist; his complex bite recalls Spike from *Buffy the Vampire Slayer*. The writing has fun exploring and expanding zombie conventions and testing the parameters of Liv's predicament, though it might have an *Alias* problem: Can it find continued purpose for the characters that populate her home life—an ex-fiancé, a best friend, a brother—all oblivious to her zombiedom? For now, the diverse elements work together to nourish an allegory for rehumanization in dehumanizing times. While something of a Lady Frankenstein built from our best female-hero pop, *iZombie* nonetheless injects fresh life into the increasingly staid genre of supernatural TV. **B+**

BLOODLINE: SAEED ADYANI/NETFLIX; *IZOMBIE*: CATE CAMERON/THE CW

THE END

Glee's Final Curtain Call

After six seasons and countless Journey covers, the time has come for *Glee* to take its last bow. The Fox musical comedy—created by Ryan Murphy, Brad Falchuk, and Ian Brennan—about an underdog high school choir in Ohio became a pop culture phenom big enough to yield meetings with the president, an arena world tour, and multiple Emmys. It also influenced a new generation of music-driven series (*Empire*, *Nashville*) and pushed boundaries in its portrayal of gay teens. On the eve of its series finale, which airs March 20 at 8 p.m., EW gathered up some of the original stars for a look back at the show that made it cool to be uncool. —TIM STACK

▶ THE PILOT

Shot in the fall of 2008 and directed by Murphy,* Glee*'s first episode focused on the formation of the New Directions, along with a now-iconic cover of Journey's "Don't Stop Believin'." It also marked the first TV gig for much of its young cast.

AMBER RILEY (MERCEDES JONES) It's all one big blur for me. I remember not knowing how to read a call sheet. I was like, "How do I know what time I'm supposed to be here?" I just remember being lost.

MATTHEW MORRISON (WILL SCHUESTER) I remember the very first scene we shot: I was trying to frame Finn [Cory Monteith] for having drugs in his locker. That was a very vivid memory because it was just me and this spunky little kid from Canada, and it was great fun.

JANE LYNCH (SUE SYLVESTER) Sue wasn't in the original pilot. [Then–Fox Entertainment chairman] Kevin Reilly said to Ryan, "You need a villain." And that's when he told Ian to create a cheerleader coach named Sue Sylvester—and the rest is history! This is what it said in the script: Sue Sylvester may or may not have posed for *Penthouse*, may or may not be on horse estrogen. I was like, "Oh. My. God. I'm in!"

CHRIS COLFER (KURT HUMMEL) I had just graduated high school in June, and I think I got cast in August. I had no idea how television worked, I had no idea how filming something worked, and I had no idea how skinny jeans worked. So it was a very painful education.

LYNCH Ryan was the one who said, "Tracksuits, tracksuits, tracksuits." I got a little nervous because it's very difficult for things to fit me. And I said, "Well, I know Lululemon works," and he said, "No, no, no. Adidas tracksuits. We'll make them if we have to."

Mark Salling and Dianna Agron

They ended up making them.

JENNA USHKOWITZ (TINA COHEN-CHANG) "Don't Stop Believin'" was the last number we did, and it took, like, a full day and a half. Now it would take a couple hours, but to get it right we went through three weeks of rehearsal for it, four different versions of choreography.

LEA MICHELE (RACHEL BERRY) "Don't Stop Believin'" was sort of the first time that we really connected as a group. We were all laughing, kind of messing around, and then Ryan came up to us and he was like, "Matt Morrison has to cry in this scene and you guys are misbehaving." It was the first scolding that we got, but it was also the most amazing moment, because everyone knew that we were like best friends.

▶ THE PHENOMENON

***Glee* exploded after its first season, but like any roller coaster there were highs (2010 Golden Globe for Best Comedy Series; singing for President Obama that same year) and lows.**

MORRISON My first inclination [of the show's success] was this incredible weekend

CAST IN FINALE: TYLER GOLDEN/FOX; CAST IN PILOT: CARIN BAER/FOX; SALLING AND AGRON: JENNIFER CLASEN/FOX

(Left) New Directions in the series finale; (below) Darren Criss and Chris Colfer

(From far left) Jenna Ushkowitz, Cory Monteith, Amber Riley, Lea Michele, and Colfer in the pilot; Michele and Matthew Morrison

where we did *The Oprah Winfrey Show*—she did a whole hour dedicated to *Glee*—and then we flew to D.C. and sang for the president. It really hit home that we were definitely part of something very special.

MICHELE We went to Australia in September 2009 and only one episode had aired and we were doing a mall tour. I think something like 3,000 kids showed up for us—on the other side of the world, for a show that hadn't even aired yet.

COLFER The tattoos are endless. A lot of people have tattooed the word *courage* or *Klaine*, which I try to tell everyone, "You're going to regret that when you're 40." I try, I try telling them.

USHKOWITZ On a mall tour, someone had created a *Glee* baby onesie, and they set their baby down on the table and said, "Will you sign my baby?" I was like, "I'll sign your baby's shirt—I won't sign your baby."

▶ THE FINALE

Glee *wrapped production on the Paramount Studios lot after six seasons on Feb. 21. All the original New Directions were on hand except for Monteith, who died of a drug and alcohol overdose in July 2013. Fittingly, the shoot ended with Mr. Schuester singing to the glee club.*

MORRISON It was really tough because every take, I would connect with someone, whether it would be Amber or Chris or Darren [Criss], and we would just lose it. It was one of the hardest things.

RILEY We saw each other more than we saw our own blood family members. I, at one point, knew more about Lea or Dianna [Agron] or Cory than I knew about my own sister. I know their parents and siblings and aunts and grandparents. It was a very, very emotional and uncomfortable day.

COLFER Cory really was the big brother I never had. I think being a young gay kid, I've never really felt respected very much by older straight types. But with Cory, we just respected each other so much and we respected working with each other so much. That's what I'll always remember—the abundant respect that he gave everyone.

MICHELE At the end of the night, we all went to the auditorium with Brad Falchuk. We just sat in a circle and went around and each said something special about what the show meant. We said goodbye and that was it.

COLFER I think *Glee* is going to be remembered for being the voice to the voiceless. I don't want to give *Glee* sole credit for this, but the world has definitely changed. Personally, when I found out that I got cast as the gay character I thought my career was going to be over because, at the time, it was such a taboo for an actor to play a gay character. Now you look and there are multiple gay characters on every single show. I was bullied terribly in high school. I never thought the world would form a campaign to stop it. I never thought that voice would be heard. I'm so lucky and proud that I got to be one of those for a while.

LYNCH It has kind of blown open the doors to it being cool to love music and to love performing. And to be who you are and know that there are people in the world who love you and will have your back.

MICHELE It's by far the greatest experience I've had in my life so far. The ups and downs—it was the most incredible journey that we all got to experience, and I couldn't be more grateful.

Riley, Heather Morris, Naya Rivera, and Vanessa Lengies; Morrison and Jane Lynch

LYNCH: EDDY CHEN/FOX; CRISS AND COLFER: FOX; MICHELE AND MORRISON: TYLER GOLDEN/FOX; RILEY, MORRIS, RIVERA, AND LENGIES, MORRISON AND LYNCH: ADAM ROSE/FOX (2)

Matthew Rhys and Keri Russell

Why You Should Be Watching *The Americans*

Author **Curtis Sittenfeld** (*Sisterland*, *Prep*) pens a love letter to the FX spy series (Wednesdays, 10 p.m.), now in its third wonderful season

WHENEVER I'M evangelizing for *The Americans* (which is often), I say the following: As with other complex shows, you have to start with the first season of FX's drama about '80s Soviet spies embedded in suburban Virginia, and watch every episode in order. Even then, you probably won't get hooked immediately. The show is more violent than what I usually go for, and during an early episode in which a mother and baby were clearly in danger, I declared to my husband that if they were dead by the end of the hour, then *The Americans* and I were parting ways. Slight spoiler alert: One of them died and one didn't. Thus, I persevered, and by the next episode, the show had gotten into my bloodstream. It was so suspenseful and smart, so magnificently detailed without showing off its details, so expertly controlled in its pacing, that I found myself thinking about it while I wasn't watching. Even though there's a lot of good TV these days, it had been a while since I'd been truly obsessed.

Another thing I say when evangelizing is that if you're married, it's a really fun show to watch with your spouse. This is because it's about both spycraft and marriage: KGB agents Philip and Elizabeth Jennings are posing as an ordinary American couple, and they're the parents of a teenage daughter and younger son. After living and working together in America since the '60s, often while sleeping with their targets or informants in the line of duty, Philip and Elizabeth have only recently fallen in love with each other—which makes their relationship complex in ways both steamy and thought-provoking.

Russell and Rhys in disguise

Before I started watching, I was under the impression that *The Americans* was about suburb dwellers who occasionally delve into espionage; actually, it's about spies who occasionally act in a suburban manner, just enough to keep their kids, neighbors, and co-workers fooled. Both Elizabeth and Philip are ruthless, and the fact that she's as violent as he is—and less remorseful—feels like an odd form of gender progress. While Keri Russell, who plays Elizabeth, is a conventionally attractive woman, many other characters are quirky-looking like real people are quirky-looking—like actors on TV used to be. They have receding hairlines and weird chins and not-great skin, all of which reinforces the conceit that the events are taking place 30 years ago—as do the judiciously selected clothing, home decor, and music. Matthew Rhys, who plays Philip, probably isn't by most standards the handsomest man on television, but thanks to Philip's badassery, tormented psyche, and unswerving devotion to his wife, I defy anyone who says he's not the hottest.

Of course, no discussion of *The Americans* is complete without a paean to the wigs Philip and Elizabeth wear as disguises. Some are recurring, some are one-offs, and all are used in the interest of the duo's deception. These wigs are extraordinary—variously frumpy and sexy—and the fact that they're almost never remarked on by the characters only strengthens their power. In a way, the wigs are a metaphor for the show: They're astonishing but so grounded in a particular scene, so necessary to the complicated work, that they're not acknowledged.

Now in its third season, *The Americans* has yet to gain a wide audience—recent episodes have earned fewer than one million viewers—and its underdog status is, no doubt, one of the reasons I evangelize for it. And selfishly, I want it to stay on the air. So trust me: You really should watch an episode or four.

THE AMERICANS (TOP): CRAIG BLANKENHORN/FX; SITTENFELD: JOSEPHINE SITTENFELD; *THE AMERICANS* (BOTTOM): PATRICK HARBRON/FX

POP CULTURE PERSONALITY QUIZ

RAVEN-SYMONÉ

Raven-Symoné has been part of the pop culture education of multiple generations thanks to roles on *The Cosby Show*, *Hangin' With Mr. Cooper*, and *That's So Raven*. And she's back on TV with a saucy turn on *Empire* and an upcoming spot on *black-ish*—not to mention a recent guest-hosting gig on *The View*. Now we're giving the 29-year-old veteran a new challenge: taking EW's Pop Culture Personality Quiz. —ESTHER ZUCKERMAN

1 As a kid you starred in commercials for Cool Whip, Ritz, and Jell-O. If you had to eat just one—and nothing else—for the rest of your life, which would it be?

A. **Cool Whip**

B. **Ritz**

C. **Jell-O**

I feel like there's more nutrition in Ritz even though I would be very, very, very, very dry-mouthed all the time. I just feel like I would get more sustenance from it.

2 You were a Cheetah Girl, but what do you consider your real spirit animal?

I would be a flying squirrel because I like to go to different places at all kinds of times, and I like to peek in on other people's conversations and help them as much as possible.

3 Name the most embarrassing thing on your DVR. I don't have cable, so that's embarrassing to begin with. I only watch Netflix and YouTube.

4 Cookie on *Empire* has the catchphrase "boo boo kitty." What's your personal catchphrase?

"You right. You right." I use that when somebody's pointing out the obvious. My brother gave it to me and I stole it from him.

5 If you had to be stranded on a desert island with one of the hosts of *The View*, who would you choose?

A. **Rosie Perez**

B. **Nicole Wallace**

C. **Whoopi Goldberg**

She would keep you alive.

6 Whose voice would you love to have on your GPS navigation system?

I would do Meshell Ndegeocello and Benedict Cumberbatch—they would go back and forth. With those two, I think it's a nice register.

7 Beyoncé or Rihanna?

☑ **BEYONCÉ** ☐ **RIHANNA**

Beyoncé. Authenticity.

8 You played a psychic on *That's So Raven*, but the superpower you'd most like to have is _____.

To be able to change anything into gold. If I were able to make gold not as important by making it everything, then maybe people would pay attention to other people for their personality and not their money status.

9 Which ABC sitcom cast wins in a fight: *Hangin' With Mr. Cooper* or *Full House*?

I would actually say *Full House*. Our family had only one guy. Not that I don't think girls can win, but let's not forget what Vanessa [Holly Robinson Peete] was. She would be a cheerleader. It would be me and Jodie [Sweetin]. And Mark [Curry] and Bob Saget. I think it would be an uneven fight, because Joey and [Uncle Jesse] would have to fight my aunt and that would be sad.

WHIPPED CREAM: FLICKR RF/GETTY IMAGES; CRACKERS: SPENCER JONES/GETTY IMAGES; JELL-O: MARC O. FINLEY/GETTY IMAGES; FLYING SQUIRREL: GOLD: GETTY IMAGES (2); *EMPIRE*: CHUCK HODES/FOX; PEREZ: GOLDBERG: YOLANDA PEREZ/ABC (2); WALLACE: IDA MAE ASTUTE/ABC; NDEGEOCELLO: JEMAL COUNTESS/GETTY IMAGES; CUMBERBATCH: SPLASH NEWS; BEYONCE: JEFF VESPA/WIREIMAGE.COM; RIHANNA: KRISTINA BUMPHREY/STARTRAKSPHOTO.COM; *HANGIN' WITH MR. COOPER*: ABC; *FULL HOUSE*: ABC/PHOTOFEST

WEEKS OF MARCH 16–MARCH 29

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. BY RAY RAHMAN

MONDAY 3/16

Dancing With the Stars

TV | 8–10:01PM | *ABC*

SEASON PREMIERE Ten years ago, viewers were introduced to the glittery, sequined wonder that is *DWTS*. And the 20th season looks to be a giant celebration of the franchise's success. This cycle features the youngest competitor to date (*The Hunger Games*' Willow Shields), a Grammy-winning diva (Patti LaBelle), a former Olympian (Nastia Liukin), and even a farmer (*The Bachelor*'s Chris Soules, showing off some ABC synergy). Yet host Tom Bergeron won't name an early front-runner. "Why piss off the rest of them just to make your story better?" he says with a laugh. But he is excited about the new, eclectic cast. "The early rehearsals have been pretty entertaining. Fans of the show are going to be richly rewarded for it, and even new viewers will find something they can make appointment television out of." *—Breia Brissey*

Better Call Saul

TV | 10–11PM | *AMC*

When he's given the opportunity to do the right thing, Jimmy cashes in a favor from an unlikely ally. We're all hoping it's Badger, right?

TUESDAY 3/17

Community

STREAMING | *YAHOO! SCREEN*

SEASON PREMIERE Now that this cult comedy has moved from NBC to Yahoo! (dropping a new episode every week), creator Dan Harmon has freed it from the network-television structure he once described this way: There's the setup, then the funny costumes, then "everyone apologizes...and then a tag where maybe someone has a fern on their head." The first two episodes of season 6 have loose plots—the first centers on newcomer Frankie (Paget Brewster), who describes Greendale as "weird, passionate, gross"; the second focuses on a virtual-reality game—but really, they're just great excuses for fans to geek out on what they love most about *Community*, from the endless stream of nostalgic pop culture references (*The Lawnmower Man*!) to the clever inside jokes about the show itself. (Watch for Abed's riff on the fact that everyone's getting older but no one has graduated yet.) The comic timing isn't as tightly paced as it once was, but there's a certain WTF thrill in watching story lines meander wherever they please, even if it's into a joke about the Portuguese version of *Gremlins*. I laughed out loud at a random montage that Jeff (Joel McHale) calls "Everyone on Campus Getting as Drunk as They Want." Stay weird, *Community*. Stay passionate. And hey, we'll even take gross. **B+** *—Melissa Maerz*

The Flash

TV | 8–9PM | *THE CW*

Promos have been teasing that the truth about Harrison Wells (Tom Cavanagh) will get out—but really, the focus of the hour is the return of the Weather Wizard (Liam McIntyre). He vows to get vengeance on Joe (Jesse L. Martin) for killing his brother, even if that means targeting Barry (Grant Gustin) and Iris (Candice Patton). It's a tense and often jaw-dropping hour that will make your wildest *Flash* dreams come true. Let's put it this way: It's about *time*. **A–** *—Natalie Abrams*

Justified

TV | 10–11PM | *FX*

Suspicious, both Raylan and Boyd test Ava's loyalty. If Adriana's similar situation on *The Sopranos* is any indication, this won't end well...

WEDNESDAY 3/18

Empire

TV | 8–10PM | *FOX*

SEASON FINALE The TV phenomenon ends its banner first season with an episode that includes appearances by Jennifer Hudson, Rita Ora, Patti LaBelle, and Snoop Dogg. It's all part of *Empire*'s plan to go out with a bang. "The drama is going to another level as the battle ratchets up," says creator Danny Strong, who wrote the finale with EP Ilene Chaiken. Viewers can also expect the tension between Cookie (Taraji P. Henson) and Anika (Grace Gealey) to boil over into a brutal fight. Spoiler alert: Cookie knows how to throw down. *—Tim Stack*

Barely Famous

TV | 9:30–10PM | *VH1*

SERIES DEBUT Erin and Sara Foster swear they would never do a reality show, except...well, they are. VH1's latest entry in the reality-ish oeuvre is this quirky, cameo-filled (hey, Nicole Richie!) scripted series about the daughters of music figure David Foster. The weirdly meta logline is tricky—think *The Comeback* with less cringe, or *The Hills* with more IQ points—but there's something charming about the Foster girls. Their self-effacing humor makes it worth a watch. **B+** *—Marc Snetiker*

DANCING WITH THE STARS: CRAIG SJODIN/ABC; *BETTER CALL SAUL*: URSULA COYOTE/AMC; *THE FLASH*: DIYAH PERA/THE CW; *JUSTIFIED*: PRASHANT GUPTA/FX; *EMPIRE*: CHUCK HODES/FOX; *BARELY FAMOUS*: VH1

Times are Eastern Daylight and subject to change

Illustration by THOMAS PITILLI

Doctors, Ranked

BEST — **Grey's Anatomy** *(ABC)*

MEH — **The Mindy Project** *(FOX)*

RUN! — **Childrens Hospital** *(ADULT SWIM)*

THURSDAY 3/19

Grey's Anatomy

TV | 8–9PM | *ABC*

Events bring back memories from the past for Richard. "Remember when we had Shonda's undivided attention?" he sighs.

The Vampire Diaries

TV | 8–9PM | *THE CW*

Damon travels to the 1903 prison world, where he'll do his best to not drop the 1903 soap.

The Slap

TV | 10–11PM | *NBC*

Though you may know it by its original title, *The Real World: Seattle*.

Vikings

TV | 10–11:03PM | *HISTORY*

The crew returns to Scandinavia only to find an upsetting new development: "What is this 'IKEA' business, and why is it so infuriating?"

FRIDAY 3/20

Bloodline

STREAMING | *NETFLIX*

SERIES DEBUT Kyle Chandler stars on a Southern family drama that will debut with 13 episodes at once. Bleary eyes, full Netflix queues!

Glee

TV | 8–10PM | *FOX*

SERIES FINALE *Glee* fast-forwards five years to see how things have changed. Geraldo Rivera is listed as a guest star, so I guess things are going terribly.

Childrens Hospital

TV | MIDNIGHT–12:15AM | *ADULT SWIM*

SEASON PREMIERE South America's most damaged doctors are back with a fresh blast of absurdity that *stinks*. In a good way! In the season 6 premiere, Owen (Rob Huebel) returns from five years in prison to discover that his office has been converted into a public fart room. (The future: dystopian *and* smelly.) When you meet his ex-roomie from jail (Chris Parnell), remember that looks can be deceiving. The following week's ep is a bit sharper, as our team, led by pediatrician-turned-agent Lola Spratt (Erinn Hayes), is tasked with treating the president's illegitimate child in secret. Delights include a best-left-to-the-imagination joke about a balloon, and a deadpan gag involving the phrase "six inches off" and the Vietnam War. Looks like *Childrens* is off to an **A–** fart. *Start!* I meant *start*. —*Dan Snierson*

SATURDAY 3/21

Good Witch

TV | 8–9PM | *HALLMARK*

Catherine Bell (*JAG*) stars as a witch who raises her charmed daughter at home, which is *way* safer than sending her to Hogwarts.

The Musketeers

TV | 9–10:15PM | *BBC AMERICA*

SEASON FINALE The Musketeers must protect France from treachery. "Treachery," of course, is French for "showering."

Mountain Monsters: Bigfoot Edition

TV | 10–11PM | *DESTINATION AMERICA*

The show follows the Appalachian Investigators of Mysterious Sightings, a team of backcountry Bigfoot hunters. And good news, ladies: They're single!

SUNDAY 3/22

Girls

TV | 9–9:30PM | *HBO*

SEASON FINALE Hannah tries to persuade a friend to forgo her planned home birth, while the think-piece-industrial complex gears up for a big Monday.

Shameless

TV | 9–10PM | *SHOWTIME*

Frank has a great time with his new sick friend. Call it *The Frank in Our Stars*?

Neighbors With Benefits

TV | 10–11PM | *A&E*

SERIES DEBUT A new docuseries about couples living the swinger lifestyle in suburban Ohio. *Eww*, gross: Ohio.

ELLEN POMPEO: BOB D'AMICO/ABC; *THE MINDY PROJECT*: EMILY SHUR/FOX; *CHILDRENS HOSPITAL*: DARREN MICHAELS/ADULT SWIM; *GREY'S ANATOMY*: MITCHELL HAASETH/ABC; *VIKINGS*: JONATHAN HESSION/HISTORY; *BLOODLINE*: SAEED ADYANI/NETFLIX; *GLEE*: MIKE YARISH/FOX; *THE GOOD WITCH*: NINO MUNOZ/HALLMARK CHANNEL; *THE MUSKETEERS*: DUSAN MARTINCEK/BBC AMERICA; *MOUNTAIN MONSTERS: BIGFOOT EDITION*: JASON ELIAS/DESTINATION AMERICA; *GIRLS*: MARK SCHAFER/HBO; *NEIGHBORS WITH BENEFITS*: SCOTT GRIES/A&E

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MONDAY

The Late Late Show With James Corden

TV | 12:37–1:37AM | *CBS*

SERIES DEBUT James Corden, a U.K. native, didn't grow up watching American late-night shows. Still, he's bold enough to make a promise to viewers of his version of *The Late Late Show*: "If they give us time, we're going to stop at nothing to make a show that's entertaining," he says. "I want to respect the traditions of late-night, but I hope we do something original." One way Corden will try to do that: fostering fun interactions among his guests. During the show's first week, visitors include Tom Hanks, Will Ferrell, Kevin Hart, and Kerry Washington. "I love *Scandal*," Corden admits. His predecessor Craig Ferguson, along with other industry greats, has reached out with advice. "They say you can only be yourself," Corden says. "And that's terrifying." —*Dana Rose Falcone*

It's Me, Hilary: The Man Who Drew Eloise

TV | 9–9:45PM | *HBO*

The Lena Dunham-produced doc profiles artist Hilary Knight, who illustrated the Eloise series of children's books. But first they'll explain to children what "books" are.

Castle

TV | 10:01–11PM | *ABC*

Castle and Beckett help investigate a shooting at a fund-raising event. So they're literally taking on a charity case.

TUESDAY 3/24

Undateable

TV | 9–9:30PM | *NBC*

Leslie needs to find someone to take to a work event. Pro tip: Tell everyone your boyfriend lives in Canada and he doesn't like to visit very often and no, there are no pictures of him!

The Mindy Project

TV | 9:30–10PM | *FOX*

SEASON FINALE Here's what we know: Mindy Lahiri (Mindy Kaling) and Danny Castellano (Chris Messina) are engaged and expecting, and the finale is titled "Best Man." Could they be tying the knot tonight? "There is a wedding!" Kaling tells us, though she stops short of identifying the bride and groom. "I can say virtually nothing except that it's our most ambitious episode," she says. To wit: The half hour will be packed with guest stars—or as Kaling calls them, "*Mindy Project*'s favorite old boyfriends: Max 'Hot Stuff' Greenfield, B.J. 'My Old Friend' Novak, Tommy 'Josh the Drug Addict' Dewey, and Anders 'Ders' Holm. They were all so funny that they kept making me and Chris break." As for the pregnancy front? "You gots to watch to find *that* out," Kaling teases. "Snap!"

Marvel's Agents of S.H.I.E.L.D.

TV | 9–10PM | *ABC*

Agent 33 embarks on a personal mission. Or as personal as it can be for someone named Agent 33.

WEDNESDAY 3/25

The Goldbergs

TV | 8:30–9PM | *ABC*

Adam gets lost during a baseball game. He's probably too young to make it to third base anyway.

The Americans

TV | 10–11PM | *FX*

Spies from opposing sides hatch a plan to save a mutual friend. Nothing brings people together like some light treason.

Big Time in Hollywood, FL

TV | 10:30–11PM

COMEDY CENTRAL

SERIES DEBUT Do we need another loser comedy? Maybe not, but *Big Time* is still good for solid slacker humor à la *Workaholics* and *The Wrong Mans*. In fact, it's quite a bit like *Mans*: Stars Alex Anfanger and Lenny Jacobson play deadbeat wannabe-filmmaker brothers who live with their parents and get wrapped up in a twisty case that involves drugs, death, and Ben Stiller, whose hilarious guest turn raises the show from a B to a **B+**.

THURSDAY 3/26

Bones

TV | 8–9PM | *FOX*

MIDSEASON PREMIERE In its return from winter hiatus, *Bones* gives us a murder plot with a victim interred in a tree, false psychics, and spurned lovers, all of which should be right in the show's wheelhouse of grisly fun. Instead, it comes off as pat and predictable. Add a thin and unnecessary C plot involving the smuggling of prescription medication (for a good cause!), and the episode ends up less than the sum of its (body) parts. Hanging over the procedural spine of the episode is the ghost of departed colleague Dr. Sweets (John Francis Daley), who was killed off in the season premiere and whose birthday falls in this episode. Luckily, the hour does offer up the return of Cyndi Lauper as kooky medium Avalon Harmonia, who brings some much-needed humor to alleviate both the sadness and the sap. **C+** —*Kat Ward*

Archer

TV | 10–10:30PM | *FX*

The gang goes on a fantastic voyage. "Ooh, can I come?" asks a nostalgic Raquel Welch.

THE LATE LATE SHOW WITH JAMES CORDEN: ART STREIBER/CBS; *IT'S ME, HILARY: THE MAN WHO DREW ELOISE*: USED BY PERMISSION OF SIMON AND SCHUSTER, INC./HBO; *THE MINDY PROJECT*: JOHN P. FLEENOR/FOX; *MARVEL'S AGENTS OF S.H.I.E.L.D.*: PATRICK WYMORE/ABC; *THE GOLDBERGS*: KELSEY MCNEAL/ABC; *THE AMERICANS*: PATRICK HARBRON/FX; *BONES*: PATRICK MCELHENNEY/FOX; *ARCHER*: FX

Spies Like Us?

Archer
(FX)

YES

NYET

The Americans
(FX)

FRIDAY 3/27

Hart of Dixie

TV | 8–9PM | *THE CW*

SEASON FINALE Zoe and Wade try their best to work on their issues. Ugh, tell me about it—my editors have been on my back all day!

Girl Meets World

TV | 8:30–9PM | *DISNEY*

SEASON FINALE Riley gets permission from her parents to go on her first date. Sadly, I'm still waiting for mine...

Dreamcatcher

TV | 9–10:38PM | *SHOWTIME*

Veteran documentarian Kim Longinotto casts an unflinching eye on the plight of Chicago's Dreamcatcher Foundation in this terrific Sundance award winner, which follows the nonprofit's valiant attempts to rehabilitate at-risk young women and sex workers. The film's protagonist—the boldly empathetic, impressively tough Brenda Myers-Powell, herself a former prostitute—is as endearing as any you're likely to find. The movie's gut-wrenching sequences (like a classroom discussion centering on various girls' sexual abuses, all before the age of 13) are balanced with smaller, more human observations (one woman who directly and hilariously calls her baby daddy... Baby Daddy). Even if you've seen docs on the topic before, *Dreamcatcher's* urgent message about the cycle of abuse demands that you see another. **A–** *—Jason Clark*

SATURDAY 3/28

Nickelodeon's 28th Annual Kids' Choice Awards

TV | 8–9:30PM | *NICK*

Children vote on issues like Taylor Swift, *Guardians of the Galaxy*, and how the United States should handle the crisis in Ukraine.

Black Sails

TV | 9–10PM | *STARZ*

SEASON FINALE Cook John Silver makes a sacrifice. "Fine, fine—you can have the last of the tartar sauce. But hands off my rémoulade!"

World's Biggest Pets

TV | 10–11PM | *ANIMAL PLANET*

"Or maybe it's just that you're the world's smallest owner?" a bunch of insecure pets shout at once.

SUNDAY 3/29

Killing Jesus

TV | 8–11PM | *NATGEO*

Based on the Bill O'Reilly whodunit story, this new murder mystery stars the likes of Haaz Sleiman, Stephen Moyer, and Kelsey Grammer.

2015 iHeartRadio Music Awards

TV | 8–11PM | *NBC*

Get ready to explain to your parents what an Iggy Azalea is.

The Walking Dead

TV | 9–10:30PM | *AMC*

SEASON FINALE The group continue to feel like outsiders in their Alexandria neighborhood. No one will even tell them when trash days are!

Going Clear: Scientology and the Prison of Belief

TV | 8–10PM | *HBO*

Yes, you should still read Lawrence Wright's book *Going Clear*, which goes deeper into the Church of Scientology's myriad abuses of power and made EW's top 10 nonfiction books of 2013. But those who've already devoured that bestseller will still find themselves amazed by the documentary it inspired. Directed by Oscar winner Alex Gibney (*Taxi to the Dark Side*), *Going Clear* builds upon Wright's biggest allegations—that Scientology facilitated Tom Cruise and Nicole Kidman's kids turning against their mother, that the church allegedly helped squash rumors about John Travolta's sexuality—with footage from Scientology's inner sanctum that must be seen to be believed. The most bizarre moments feature video footage of Cruise laughing maniacally in a pro-Scientology video, and photos of the group's leaders high-fiving the same IRS executives they just strong-armed into giving the church tax-exempt status. But the personal stories of ex-Scientologists are the most riveting, especially when Sylvia Yvonne "Spanky" Taylor describes her escape from the church after finding her ill infant daughter in a urine-soaked crib, surrounded by fruit flies. If *Going Clear* were a Hollywood thriller, I'd complain that it's too over-the-top. But this is real life, which is mind-blowing, and as a documentary, it's disturbingly good. **A** *—Melissa Maerz*

ARCHER: FX (2); *THE AMERICANS*: CRAIG BLANKENHORN/FX; *HART OF DIXIE*: RICHARD FOREMAN/THE CW; *DREAMCATCHER*: RISE FILMS/SHOWTIME; *BLACK SAILS*: DAVID BLOOMER/STARZ; *WORLD'S BIGGEST PETS*: DISCOVERY CHANNEL; *KILLING JESUS*: KENT EANES/NATIONAL GEOGRAPHIC CHANNEL; *GOING CLEAR: SCIENTOLOGY AND THE PRISON OF BELIEF*: KEVORK DJANSEZIAN/AP IMAGES

Illustration by THOMAS PITILLI

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FREE TO BE... YOU AND ME

Music

Modest Mouse

Strangers to Ourselves
EPIC
By Miles Raymer

MODEST MOUSE ARE arguably the biggest band to come out of the underground scene since the grunge era. Their effervescent 2004 anthem "Float On" is so perfectly engineered that it's charted three entirely different times (first in its original form, then reworked into pop hits by Pink and Lupe Fiasco); the campfire-handclap sound the group helped pioneer became mainstream and exploded into a genre unto itself.

In the years since their last release, 2007's *We Were Dead Before the Ship Even Sank*, the band have become workhorses on the festival circuit and seemed to be slipping into a well-deserved, cruise-controlled middle age. But Modest Mouse work by their own inscrutable logic, so instead of returning with an album of material made for outdoor sing-alongs, they've thrown back to the squirrelly experimental roots that produced their 1997 cult classic *The Lonesome Crowded West*. Group mastermind Isaac Brock hasn't lost the prodigious hook-writing chops that were always there, even at their most jagged: First single "Lampshades on Fire" is a punchy, see-sawing winner, and even if the jaunty "The Best Room" doesn't sear its melody into your brain as immediately as "Float On," it still shares that paradoxically weightless rock stomp, with a lovely, masterful two-part bridge. The album's real heart, though, is in the spots where Brock lets his eccentricities run wild. "Pistol (A. Cunanan, Miami, FL. 1996)" is named for the man who murdered Gianni Versace, and is as deeply creepy as its subject matter. It's as strange as "Lampshades" is accessible, a tricky move pulled off expertly, and proof that the band's found a vital second wind. **A**

BEST TRACKS

COYOTES
A pretty, old-timey ballad

THE GROUND WALKS, WITH TIME IN A BOX
Postpunk anxiety meets breezy disco beats

1988

CHART FLASHBACK

This week 27 years ago, the Hot 100 had a redheaded soul singer, two major Michaels (George, Jackson), a Belinda, a Billy, and even a windblown movie star. —LEAH GREENBLATT

1 RICK ASTLEY "Never Gonna Give You Up" Never gonna give you up, never gonna let you down, never not gonna wonder how a Barry White baritone got inside that wispy little choirboy body. Ginger miracles! **A**

2 BELINDA CARLISLE "I Get Weak" The spunky bubblegum-punk Belinda who fronted the Go-Go's would probably spit on this googly-eyed synth ballad. But solo Belinda didn't care; she was too busy deciding how many shiny satin outfits to wear in the music video. (Answer: all of them.) **B**

3 GEORGE MICHAEL "Father Figure" Christian Grey, take a memo: George knew how to role-play "preacher teacher" without a stupid contract or a Red Room. Daddy doesn't need toys and tricks; he's got a dangly cross earring. **A**

4 MICHAEL JACKSON "Man in the Mirror" Way before the Internet, Michael gave the world a CNN supercut of social issues (hunger, homelessness, racism) wrapped in a hooky, hiccuping pop song. Corny? Maybe, but powerful, too. **A–**

5 RICHARD MARX "Endless Summer Nights" He remembers walks along the beach and makin' love under the moon. We remember his mullet. Potato, potah-to. **B**

(Clockwise from top left) George Michael, Rick Astley, Debbie Gibson, Michael Jackson, and David Lee Roth

CHART FLASHBACK SOURCE: *JOEL WHITBURN PRESENTS THE BILLBOARD® HOT 100® CHARTS—THE EIGHTIES*

6 PATRICK SWAYZE FEAT. WENDY FRASER "She's Like the Wind" Like he hadn't already dirty-danced his way into Baby's heart, Johnny Castle had to bust out a power ballad about fools and dreams and charm America's damn pants off. **B+**

7 DEBBIE GIBSON "Out of the Blue" Debbie never knew she could feel this way! It's so unexpected! It's also so sweet and tinkly and G-rated that she is possibly literally talking about her scrunchie here. **B–**

8 DAVID LEE ROTH "Just Like Paradise" Thank God nobody let Debbie near David, because he's got an "itch," and it goes way past first base. Plus: some pretty awesome riffs to go with all that pelvic thrusting. **B+**

9 KEITH SWEAT "I Want Her" Also highly dangerous to Debbies, but fantastically new-jack naughty for the rest of us. Sweat dreams are made of this. **A**

10 BILLY OCEAN "Get Outta My Dreams, Get Into My Car" Yes, certain lyrics ("Who's that lady walking down the road?"; "Touch my bumper/Hey, let's make a deal") sound like the start of a dark *CSI* episode. But it's just Billy, girl, he's cool! He might even have some snacks in there. **A–**

MICHAEL: MICHAEL PUTLAND/RETNA/PHOTOSHOT; ROTH: ROSS MARINO/LFI/PHOTOSHOT; ASTLEY: BERND MULLER/REDFERNS/GETTY IMAGES; JACKSON: MICHAEL OCHS ARCHIVES/GETTY IMAGES; GIBSON: TIME LIFE PICTURES/DMI/THE LIFE PICTURE COLLECTION/GETTY IMAGES

ALSO AVAILABLE

→ SINGLES

ZAC BROWN BAND FEAT. CHRIS CORNELL
"HEAVY IS THE HEAD"
Jekyll + Hyde is the name of the multiplatinum country-rockers' upcoming April album—and it's pretty fitting, considering their latest stylistic swerve: "Heavy" is a brazen rock & roll squall full of chugging Zeppelin-esque riffs and burn-it-down vocals, with Brown matching legendary Soundgarden wailer Cornell howl for howl. Who knew there was such a badass under that beard and beanie? **A** —*Madison Vain*

→ ALBUMS

MARINA AND THE DIAMONDS *Froot*
The Welsh chanteuse's first two records were rooted in clubby dance-pop, but on her latest, she tosses off the dubstep like cheap cubic zirconia. The change highlights her brightest facet—that limber voice, which swings from voluptuous alto to fluttering soprano in one swoop. But there's good fun in *Froot*, too, with its smirking quips ("You think I'm like the others/ Boy, you need to get your eyes checked") and bubbling beats. **A–** —*Isabella Biedenharn*

VARIOUS ARTISTS *Empire: Original Soundtrack From Season 1*
The Fox hit's first outing is at its best when it eschews goofy gangsta-isms like "Drip Drop" in favor of chest-thumping ballads ("Conqueror") or stirring hip-hop soul revivals ("What Is Love"). Exec music producer Timbaland holds everything together: Much like sex or Cookie monologues, even a middling Timba outing is still pretty great. **B+** —*Kyle Anderson*

TWIN SHADOW *Eclipse*
New-wave revivalist George Lewis Jr., who records as Twin Shadow, continues the conversation he began with the royal female "you" on 2012's great *Confess*. But while he once claimed to be bad news, now he's pleading: Come closer. "I'm right here, I'm ready, I need this love," he confides on the '80s-style power ballad "I'm Ready." It's rarely subtle sonically—synths come in bursts, bass lines thump like they're reaching for the strobe lights—but Lewis' seductive voice provides an irresistible tether. **B+** —*Madison Vain*

Marina and the Diamonds

BROWN: KEVIN MAZUR/GETTY IMAGES; MARINA AND THE DIAMONDS: CHARLOTTE RUTHERFORD

In Praise of Madonna: Pop's Original Millennial

Kids today may not get her, but they owe her. Our critic **MELISSA MAERZ** makes the case for why Her Madgesty still matters—and what our reaction to her perpetual provocations says about us.

MADONNA HAS always been a matador. And with her 13th studio album, *Rebel Heart*, she's still waving red flags at us: going topless in *Interview* magazine at age 56, comparing the early leak of *Rebel* demos to "artistic rape," appropriating topical tragedies (the *Charlie Hebdo* murders) and civil rights heroes (Nelson Mandela, MLK) to promote the record on social media. It shouldn't have shocked anyone when she stole the red carpet at the 2015 Grammys by literally dressing like a matador and mooning the crowd.

She was baiting us. And we always bite. For every move, the Internet lights up with outrage: *She looks too old; she's trying too hard to be young. She's too shocking; she's too tame. She fell down; let's make a meme out of it!* Love her or hate her, it's hard to argue that she's no longer relevant. She's broken the record for the top-grossing female tour four times since 2000, and just three years ago, she topped *Forbes*' list of the highest-earning celebrities, raking in $25 million more than Steven Spielberg. In the 48 hours after *Rebel Heart* leaked, the preorder topped the iTunes charts in over 40 countries. Her 2012 Super Bowl halftime show is the second-most watched in history, right behind Katy Perry's and above Beyoncé's. Yet when I asked my 25-year-old co-worker what Madonna means to her, she replied, "The lady with the big, veiny arms." That makes me sad because, in many ways, Madonna should fit right in with millennials, like her new best friend Miley Cyrus. We're talking about a generation that, according to a 2010 Pew poll, is more skeptical of religious institutions than their parents, and thus more likely to share Madonna's storied ambivalence about the Catholic Church. Many of them are also children of divorce, distrustful of monogamy and more open to sexual experimentation. Like her, they're characterized by a passion for gay rights and social justice. And, of course, they like to air their private lives in public. In 1991's *Truth or Dare*, Madonna's then boyfriend Warren Beatty famously suggested that she "doesn't want to live off camera, much less talk." Now you could say that about any pop star—or savvy tween—on Twitter or Instagram.

There are plenty of fair criticisms of Madonna: the cultural appropriation, the trend-stealing, the general insensitivity. But the most widespread complaint is that she's trying too hard to be cool: tapping underground producers for *Rebel Heart*, using words like *fleek* on Twitter, debuting her video on Snapchat. Some liken her to Amy Poehler's character in *Mean Girls*, a self-described "cool mom" who begs her teenage daughter to tell her what the "cool jams" are. You could argue that this comparison is sexist: Would anyone call Mick Jagger a "cool dad"? Would that even be a bad thing? Either way, it's a no-win complaint: The only thing more embarrassing than a mom who's never heard of Snapchat is one who actually uses it.

The whole idea of trying too hard might be a generational thing—though I'm not suggesting that millennial pop stars are lazy. Today more than ever, singers are doing it all: writing, producing, promoting, building their empires. Still, there's pressure to imply that everything comes easily. Sia brags that she wrote and recorded her hit "Chandelier" in less than an hour. Beyoncé sings, "I woke up like this" on "Flawless," never mentioning the endless workouts and beauty rituals that came first. When asked if she shares Madonna's ambition, Taylor Swift recently replied, "I would never see myself that way. I see myself as kind of this girl who writes songs in her bedroom."

I love that Madonna always makes one thing clear: She didn't wake up like this. Ever. She built her image

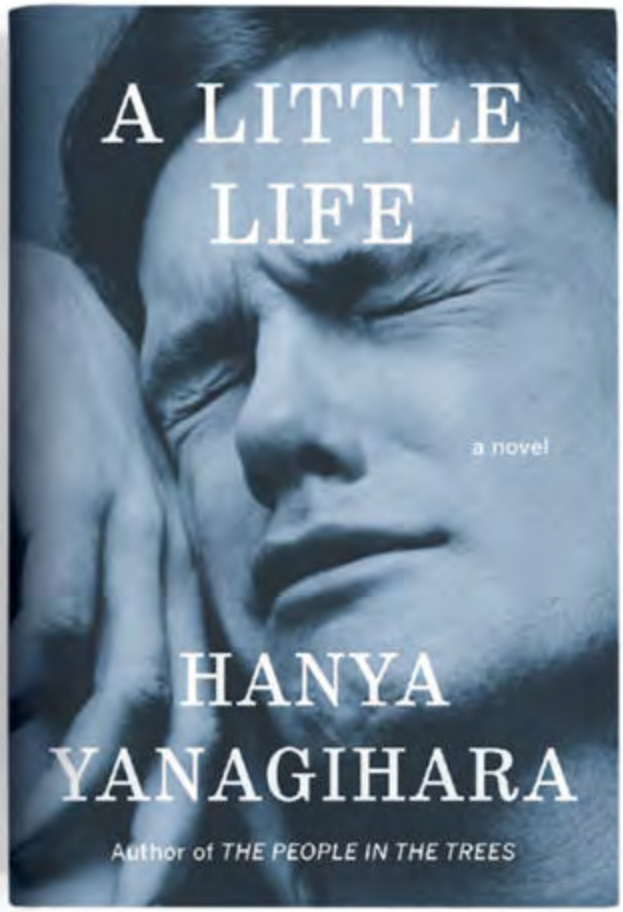
MERT & MARCUS

I love that Madonna always makes one thing clear: She didn't wake up like this. Ever. She built her image with her bare hands, out of cone bras and wigs and lipstick.

with her bare hands, out of cone bras and wigs and lipstick. Remember Bridal Boy-Toy Madonna? Frilly-Pantalooned Marie Antoinette Madonna? Sacred-Prayer-Hands Kabbalah Madonna? She's excelled for years at playing with personae. As the cultural critic Daphne Merkin once observed, it's impossible to read Madonna literally since she's appropriated the postmodern culture of camp, which puts everything in quotation marks. Even her life story feels mythological: the mother she lost at age 5, the tyrant religious father, the Horatio Alger tale of her arriving in New York with 35 bucks in her pocket. She doesn't have a "real self," because each self contradicts the others. Her music is all about intimacy, and yet she's emotionally removed. She's a provocateur who's also now an icon of propriety (a mother of four, a devoted student of spirituality, a children's book author). She recently told *Rolling Stone* that she's actively fighting ageism, then appeared on the cover in a photo that makes her look like she's 24. She insists that "Material Girl" is an anticonsumerist anthem, even though it's now the name of her Macy's clothing line.

Madonna embraces ambiguity in a way stars rarely do now that albums don't sell like they used to—even though there's more corporate pressure to maintain a consistent brand that can help bring in revenue from, say, a perfume line or a CoverGirl commercial. Maybe that's why some younger pop stars admire her outspokenness, even when they don't agree with what she's saying. "When a bad review came out, she was the first person to say, 'F--- you,'" Ariana Grande told *V* magazine about Madonna last year. "When someone said she sounded like Minnie Mouse, she crawled into bed naked except for Minnie Mouse ears.... It's inspiring to me because there are times when I think I've been a weak, people-pleasing little mouse my whole life." Pop *needs* fewer mice and more matadors. Designer Riccardo Tisci, who helped dress Madonna for the Grammys, says her costume was symbolic. "There's a beautiful story for why the matadors fight the bulls, and that also reflects life," he told Style.com. What that story is, he doesn't say. The most obvious interpretation is that Madonna has to fend off her attackers until she's the last one standing. Then again, bulls have been symbols of the gods since the Neolithic Age. Bullfighting is a battle between gods and mortals, and Madonna plays for both teams. Maybe that's the message she's trying to send us: You can argue all you want about whether her moment is "over." But only Madonna gets to kill Madonna.

Books



A Little Life

Hanya Yanagihara

NOVEL

By Leah Greenblatt

AS LONG AS THERE have been bright young things moving to New York City to manifest their destinies, there have been books about them—a thousand stories plucked from an endless stream of strivers and dreamers. Hanya Yanagihara's *A Little Life* opens on four fresh specimens, newly graduated from a prestigious Northeastern college: There's the gentle, handsome actor Willem, charismatic painter JB, aspiring architect Malcolm, and their group's greatest mystery, the brainy, sphinxlike Jude. Like so many before them they scramble and hopscotch through smoke-filled loft parties and shoddy apartment shares, starter jobs, and sexual misfires—always a golden self-contained unit, even when the alliances among them shift in small ways. JB becomes the first to reach something like real grown-up success; Willem follows, while Malcolm evolves more fitfully. Jude pursues a law career, finds an ad hoc family in a kindhearted professor and his wife, and begins to reveal (to the reader, if not to his friends) more of the sealed-off history that has led him to recoil at physical contact and spend even the hottest summer days in long sleeves.

A Little Life is not a little book—at 720 pages it's a massive, sometimes maddening read—but it is a little bit of a bait and switch: Roughly halfway through, the other characters move to the margins, and Jude's story takes over. Yanagihara pulls back the black curtain of his childhood slowly and with great care; by the time every dark corner is illuminated, it's devastating. But she begins to lean too hard on his tragedy and let *Life*'s other compelling narratives slip away. (Malcolm is especially neglected, left to drift out into the ether like a lonely astronaut.) We are told repeatedly that Jude is someone rare and precious: a gorgeous, brilliant, sensitive boy. As the story progresses, though, those qualities have to be taken on faith; his pain and self-loathing are a prison that begins to trap the reader, too, in an increasingly airless world.

It's a shame to say that the final chapters sometimes feel like a slog when the book has so much richness in it—great big passages of beautiful prose, unforgettable characters, and shrewd insights into art and ambition and friendship and forgiveness. Flaws and all, it's still a wonderful *Life*. **B+**

THE OPENING LINE

"The eleventh apartment had only one closet, but it did have a sliding glass door that opened onto a small balcony, from which he could see a man..."

8 Questions for a Freshman Ghost Hunter

When **Hannah Nordhaus** learned that her great-great-grandmother famously haunts a Santa Fe hotel, she set out to discover who Julia was, and why her spirit has stuck around. —ISABELLA BIEDENHARN

When you started this project, what were you most afraid of?

Not finding anything. And then I was definitely afraid of having an encounter with Julia's ghost. The nights I spent in the haunted hotel, I did not sleep very well. As much as I waffle in the book about whether I believe or not—I'm scared of ghosts.

Do you have a favorite Julia ghost story?

My cousin grew up in Santa Fe, and she told me a story I never forgot. She was friends with the hotel's bartenders, and they told her about a new bride who was staying at the hotel. When the bride came in, Julia started flinging glasses at her head. A lot of people have also said that when they slept in her room, Julia would rip the sheets off of them.

Scary! You worked with a lot of psychics. How did you find a reputable one?

It was a combination of word of mouth and just straight-up Googling. The phone psychic was completely random: I literally Googled "psychics." There were two different psychic organizations, and one was the American Association of Psychics. It sounded very authoritative, so I went with that one. Then, honestly, I looked at price. And the one I chose was really pretty. She just looked sensible. She was young. She didn't look like one of those crazy psychics with really frizzy hair and scarves.

Did you ever feel like you had given away too much when talking to a psychic?

Yeah. [*Laughs*] Because I'd get really into it. You just go along on the wave of this story. They'd say, "Did she lose a child?" "Yeah, she did lose a child." And then I'd tell all the details. I had a hard time holding back.

How did your thoughts on mediums and psychics change as you wrote the book?

I wasn't a believer—I thought it would be comic relief for the book. But when I met them, they really believed in what they did. And as I was going through all these dry, historical documents, trying to understand who Julia was, the psychics really provided flesh to the bones of her story. They would tell me things like she liked flowers, she had loved another man, how much she loved her children, and that she sat in her rocking chair. Even though it may have been in their minds, they helped make her real to me by filling in those gaps in the story.

More than one person said that Julia liked flowers?

Yes, most of them did. Smell is a huge thing for psychics, so they all talked about smelling flowers. On the other hand, most middle-aged Victorian women probably liked flowers.

In the book, you explain the different ways you might know a ghost is around: breezes, flashing lights, orbs. Did you find yourself reading into little things?

The psychics kept telling me if I opened myself up to her, she'd come to me in my dreams. It's weird, I dreamed not so much about her, but about everybody else in her family.

If the hotel were torn down, what would happen to the ghost?

It would probably still be there. I found a dowser—who uses a divining rod to talk to spirits—through my massage therapist, who had a bunch of ghosts in his house. His house was fairly new, but it's allegedly built on a Ute Indian burial ground, so there were Indian spirits, and then spirits of some miners. Judith the dowser came in and freed them, sent them away. But I talked to him recently, and he said that some of them are back. He needs to get Judith back in there.

NORDHAUS: CASIE ZALUD

Illustration by **WESLEY ALLSBROOK**

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Know Your Beholder

Adam Rapp

NOVEL

By Darren Franich

ARTHUR MILLER SET *Death of a Salesman* largely within Willy Loman's house, a mortgage money pit filled with broken dreams. Decades of high school English essays have argued that the house symbolizes Willy's tormented head—psychic architecture that Miller originally imagined as explicit set design, with a massive Face of Willy opening on stage. Playwright Adam Rapp splits the difference in *Know Your Beholder*, his new novel about an agoraphobic landlord trapped inside his childhood home and his own sorrowful head. Now is the winter of Francis Falbo's discontent: His mother is dead. His father has remarried in faraway Florida. His wife has run off with another, better man. Francis calls himself "the human equivalent of a cold rainy day," and then calls himself "a brown puddle in the middle of a dead-end street, with maybe a Popsicle stick or two floating in my dank, dog-slobbered water."

The house Francis grew up in—a Queen Anne Victorian rendered with *SimCity* precision—has been converted into apartments, giving Francis a supporting cast of characters and a TV season's worth of intrigue. There's the family of circus performers whose daughter just went missing, the art student constructing a history of black America via nude portraits, the happy-go-lucky widower playing Willy Loman at the community playhouse. It could be indie-movie quirk, but as a narrator Francis is a bleakly funny original: a man sarcastically narrating his own postapocalypse. The book suffers from occasional whimsy overload—did I mention the widower playing Willy Loman?—but Rapp is incapable of writing a boring sentence. And as Francis struggles, *Know Your Beholder* starts to feel like one of Walker Percy's questing, rueful character studies: *Love in the Ruins*, except here, love *is* the ruins. **A–**

THE OPENING LINES

"I haven't left my house in almost a month. It's either Tuesday or Wednesday—most likely Wednesday—and three days ago a foot of snow fell on Pollard, Illinois, and its surrounding farmlands: storybook snow as soft as sifted cake mix."

Bettyville

George Hodgman
MEMOIR
By Bill Keith

GEORGE HODGMAN SPENT his entire life as an outside observer, first as a closeted gay kid in 1970s Missouri and later as an editor at *Vanity Fair* in New York City, and it's clear he's more comfortable meditating on others' lives than his own. "The thing about being a watcher is this," he writes. "You are never really a part of things." But when Hodgman moves back home to aid his ailing mother, he can't help but "see the cost of long-lasting silences" and what it's done to her happiness and her relationships with others—most notably his father and himself.

Though the memoir is initially a bit frustrating—early signs of emotional engagement or revealing self-analysis get quickly dismantled by Barbra Streisand jokes and *Golden Girls* references—halfway through the book, Hodgman opens up. Whether his withholding is a device or simply the author's nature is unclear, but when he ultimately gives up more of himself and his inner workings, you're happy for both his sake and your own. He's never mawkish or self-pitying, though, and his rotating troupe of small-town kooks—though again, often drawn with zinger-laden descriptions rather than full character studies—pulls you along until the memoir's emotional richness kicks in. **B+**

QUICK TAKES

Man at the Helm
Nina Stibbe
NOVEL

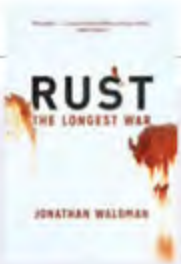
As kid narrators in adult books go, 9-year-old Lizzie Vogel is the right blend of naive and precocious. The middle of three children, she watches her once well-to-do English family fall to pieces when her father walks out—and ships mom and kids off to a country town. It's 1970, but the new neighbors' views of unmarried women run Victorian. Suffused with shame, Lizzie's mother resorts to alcohol, pills, and—to Lizzie's particular horror—playwriting. Lizzie's scheme to find a suitable match for her sparkles with humor as British as mincemeat pie. **B+** *—Stephan Lee*

Hausfrau
Jill Alexander Essbaum
NOVEL

This debut novel plays off of a well-worn literary archetype: the unhappy wife. Anna is an American expat living with her family in Switzerland who fights her alienation with a dose of adultery. Essbaum's poetry background is clear in the graceful, economical prose, whether in descriptions of Swiss life and the quirks of language, or Anna's sordid activities and increasingly detached state of mind. Like the Swiss trains Anna rides, her choices usher the story toward a conclusion at once completely foreseeable and utterly unavoidable. **B** *—Kat Ward*

Going Into the City
Robert Christgau
MEMOIR

With a career where he's reviewed more albums than most people ever hear in their lives, former *Village Voice* music critic Christgau truly is the dean of American rock critics. And for inside-baseball types, it's fascinating to hear him recount the origins of rock criticism—especially the key role his former romantic partner Ellen Willis played. But the memoir is more broadly valuable as a street-level portrait of the 1960s hippie-era counterculture, one that strips away most of the mythology it's been accruing since day one. **A–** *—Miles Raymer*



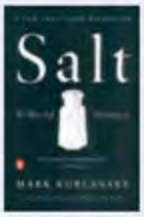
It's All in The Title

Jonathan Waldman's just-published *Rust* is the latest example of what we like to call "microhistories," books that explore one offbeat topic in great detail.
—DANA ROSE FALCONE

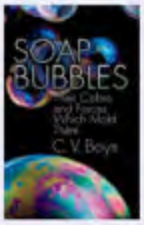
Banana
Dan Koeppel

Coal
Barbara Freese

Milk
Anne Mendelson



Salt
Mark Kurlansky



Soap Bubbles
C.V. Boys

Heavy Petting

Stories about dogs, like the classic *Where the Red Fern Grows*, can leave you whimpering. And when you're a third grader, that first bite leaves a scar. —HILLARY BUSIS

THERE'S A GEORGE CARLIN bit from 1997 where the comic muses about his old dog Annie—a shepherd that met an untimely end. Of course, that wasn't a shock: "It's inevitable when you buy the pet," he says. "You're purchasing a small tragedy." That same year I encountered my own small tragedy: an appealingly thick novel called *Where the Red Fern Grows*. (Tip: Skip the 2003 movie version, costarring Dave Matthews, and watch the 1974 original instead.) The cover shows a tow-headed boy flanked by two noble hounds, peering into a dark forest. I figured he was looking for the fern.

It wasn't until I finished the book that I got the title. Do you know where the red fern grows? *On the graves of dead dogs*, that's where.

Wilson Rawls' traumatic classic follows a kid named Billy who spends two years saving up to buy a pair of coonhounds, then trains them to hunt. It's an episodic story focused on low-stakes triumphs and tribulations—and for this canine-obsessed 9-year-old, who frequently scuttled around on all fours and prefaced every word with an extraneous "r" (because, as cartoons had taught me, that's how dogs talked), it was heaven. Until I got to chapter 19.

You know where this is going. Billy and his loyal companions encounter a mountain lion; there's a horrible, graphic brawl, and the male dog, Old Dan, sacrifices his life to save his young master. Incredibly, this is not the saddest part. That comes when the second dog, Little Ann, is so overcome by grief that she loses her will to live. She stops eating, drinking, and moving—until she drags herself to Old Dan's grave, where, finally, she shudders out one last, weary breath.

I was the kind of kid who reread my favorite stories until they were tattered and threadbare. But when I came across my old paperback copy of *Red Fern* last fall, it was in near-mint condition—its cover glossy and whole, its spine barely cracked. Why? Because I could never bear to relive the tale of Old Dan and Little Ann, the pups that taught me an important lesson: Never trust a dog book, unless you're a masochist. The bite will linger long after the bark fades away.

FIND YOUR SPIRIT ANIMAL

Ten other great dog books, ranked from puppy to full-grown

FOR YOUNGER READERS

FOR OLDER READERS

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The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

Who wore it best? (We say Malfoy.)

Things Rihanna found in a hopeless place: love, this outfit

Fans are apparently paying thousands for bags of air from Kanye concerts. We only hope the proceeds can go toward repairing his wife's dye job (see: above).

Taylor Swift reportedly insuring her legs for $40 million, which in mathematical terms is 40 "Mary Harts."

For the first time, *The Bachelorette* will feature two women searching for husbands—which, of course, is exactly what Betty Friedan fought for.

Netflix's new sitcom is *Unbreakable*—and also unbelievably hilarious.

Ringling Bros. to eliminate elephants from circus acts, thanks to decades of activism from Horton and Babar.

Welcome to the party, Mr. Horvath. Thanks for coming out!

Shania Twain announces farewell tour. Bullseye announces three-month leave to follow her everywhere.

The verdict on the "Blurred Lines" trial: Daft Punk's "Get Lucky" should have been 2013's song of summer.

Apple Watch: Great, now there's *another* inanimate object that's smarter than us.

Martha Stewart to roast Justin Bieber. But for how long and at what temperature!?

Our new favorite *Royals* (no offense to Will, Kate, or Lorde)

Star Trek live symphony tour will go where no man has gone before, and also maybe Peoria.

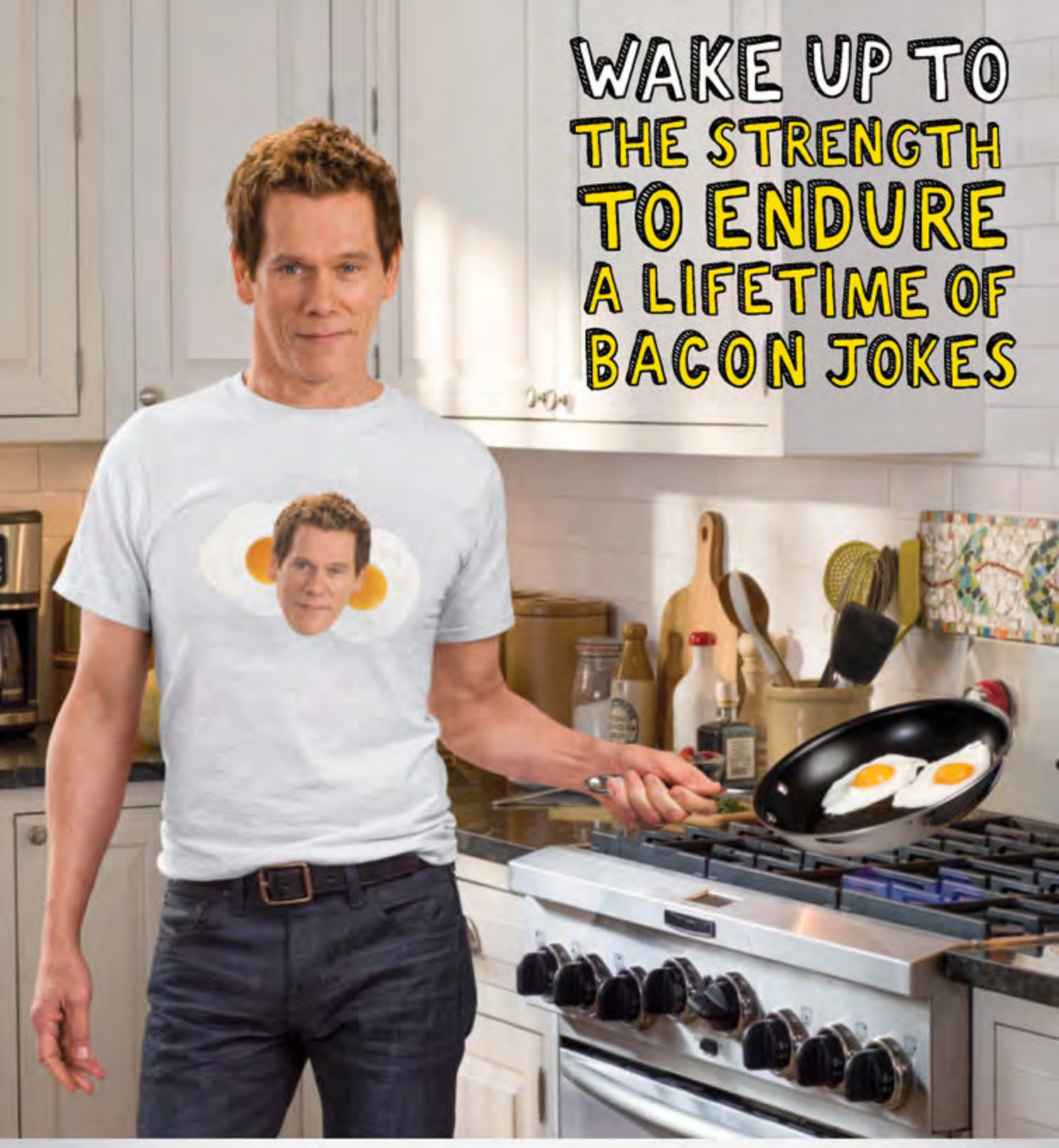
Carly Rae Jepsen's new single, week 2: 5 "really likes" for the song, but only 2½ for Tom Hanks' lip-synch in the video

Downton's Dan Stevens will play Disney's new Beast. If history tells us anything, he'll leave Belle just when they finally get married.

Mumford & Sons' new single "Believe": Not bad, but could use 100 percent more Cher.

Lena Dunham guest-stars on *Scandal* in a wig so bad, even Olivia Pope can't fix it.

RIHANNA: PACIFICCOASTNEWS; *THE BACHELORETTE*: CRAIG SJODIN/ABC (2); *UNBREAKABLE KIMMY SCHMIDT*: ERIC LIEBOWITZ/NETFLIX (3); TWAIN: JOSIAH KAMAU/GETTY IMAGES; ROBIN THICKE: CHAD BUCHANAN/FILMMAGIC.COM; STEWART: BOBBY BANK/GETTY IMAGES; SCANDAL: NICOLE WILDER/ABC; *THE ROYALS*: FRANK W. OCKENFELS/E!; *BEAUTY AND THE BEAST*: BUENA VISTA PICTURES/EVERETT COLLECTION; STEVENS: THEO WARGO/WIREIMAGE.COM; APPLE WATCH: JOSH EDELSON/GETTY IMAGES; ELEPHANT: GILBERT CARRASQUILLO/WIREIMAGE.COM; GIRLS: MARK SCHAFER/HBO; MARY HART: TIME LIFE PICTURES/GETTY IMAGES; SWIFT: KARA SWIFT; *STAR TREK*: MICHEL DUFOUR/GETTY IMAGES; KIM KARDASHIAN: PASCALE SEGRETAIN/GETTY IMAGES



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[1]Based on EPA estimates for 2016 Mazda CX-5 Sport FWD with 2.0L engine and manual transmission 26 city/35 highway MPG. Mazda CX-5 Grand Touring FWD model shown with 2.5L engine and automatic transmission, EPA-estimated 26 city/33 highway MPG. Actual results will vary.
[2]Starting at $21,795 MSRP plus $880 destination (Alaska $925) for 2016 Mazda CX-5 Sport FWD with manual transmission. 2016 Mazda CX-5 Grand Touring FWD model with Technology Package shown, $30,025 MSRP plus $880 destination (Alaska $925). MSRP excludes taxes, title and license fees. Actual dealer price will vary. See dealer for complete details.